

"Our Theatrical Censorship," by Clayton E. Gibbs

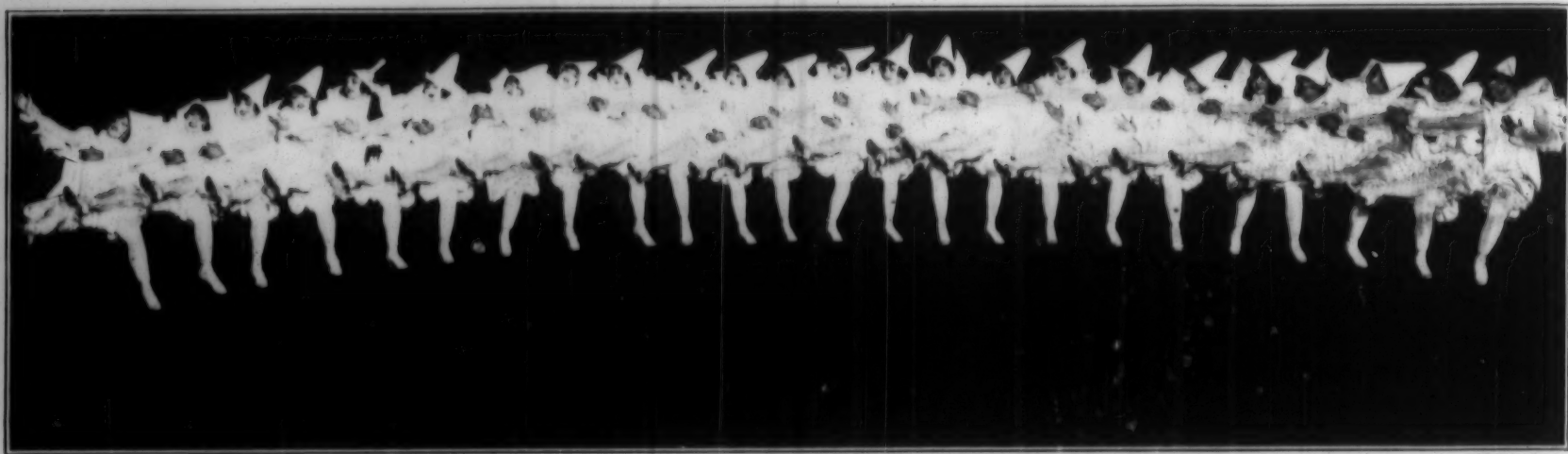
THE NEW YORK
DRAMATIC
MIRROR

JULY 14, 1915

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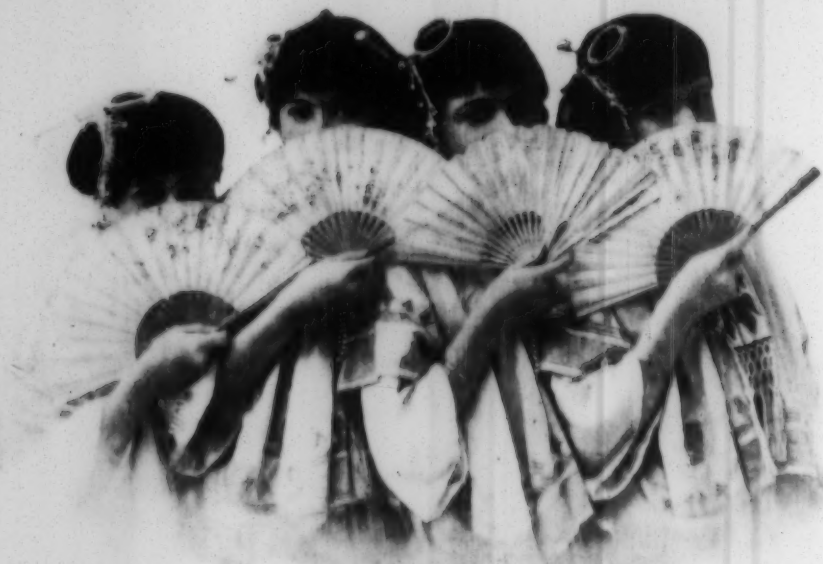


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RIALTO REFLECTIONS



THE NEW YORK DRAMATIC MIRROR



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OUR THEATRICAL CENSORSHIP

By CLAYTON E. GIBBS

"DETESTABLE, discredited, but still all-powerful." So Shaw has characterized the theatrical censorship in England, and so may we, with even greater truth, characterize that of our own self-appointed mayors and police officials. Every American city has its favorite illustration of the working of its local authority, but for richness and variety of experience no city can approach Boston. Whenever the efficiency of our censorship is in dispute, one has only to cite the instance when ex-Mayor Fitzgerald, of Boston, personally eulogized from the stage one year a play (and that "The Playboy of the Western World"!) which he the following year "requested" should not be given, and one's opponent is instantly vanquished. All the Boston press has long made sportive comment on the mayoral dictums, especially the *Transcript*, whose dramatic critic, Mr. H. T. Parker, has always derided them, and with ever increasing daring. Yet the mayoralty continues to perform its self-imposed duty, and, as in many another city, performs it consistently with that pathetic philistinism which condones all things, even stupidity.

Few historical institutions have endured into modern times after outliving their original usefulness like the censorship of the theater. Originally, of course, the office was created to prevent anything from being said or intimated upon the stage which might be construed as ungracious to the sovereign, or which might incite political unrest in the audience. In Russia alone, perhaps, of all the great powers of to-day, does the office persist primarily for this original purpose. In other countries this purpose was long ago lost sight of, and the institution of a theatrical censorship has continued solely because it has taken unto itself the duty of guarding the public morals. The French censorship, which was lodged with the Minister of Fine Arts, broke itself against Brioux several years ago, and when the reactionary French Parliament refused to vote the salaries of the examiners of plays the institution died summarily, the examiners, unlike our mayors and police officials, not desiring notoriety through this particular form of charity. The English censorship continues, "detestable, discredited, but still all-powerful," despite the many vigorous movements which have been made toward abolishing it. For as Shaw has said, not without some truth, the salary of the censor is part of the King's civil list, and the abolition of his office would involve a "reduction of the King's State, always a very difficult and delicate matter." The evils of the English censorship, as the same writer has taken great pains to point out, are inherent in the nature of the office and are not really the fault of any individual censor. Here in America, however, we have no national censorship; any city mayor or police chief may appoint himself censor, and the evils of our censorship are primarily the fault of the individual censors.

Now a chief of police or a city mayor seldom attends a performance himself in the role of censor. Deputies are usually sent instead. But this deputization in no way shifts the responsibility, for the local authority receives the report of his representatives and has the final word whether a play is "fit" or by

certain excisions can be made "passable" for his particular city.

It is possible, of course, that if more officials attended performances in person the censorship of our theater would not be so chaotic. Even were they to be more careful in the selection of their representatives, it might be more just and accordingly more respected. Occasionally truly qualified persons are selected, but more often than not the appointed censors are political dependents, or private acquaintances, who disclose their own petty-mindedness and impregnable bias, as in the case of the Boston censor who reported upon "Damaged Goods" in the one uncompromising sentence, "We must have sewers, but we can have them underground." To the ignorance of these censors, as Mr. Clayton Hamilton has said, "of the principles by which enlightened people are accustomed to distinguish morality from immorality," may be ascribed the present unjust and even pernicious state of our theatrical censorship.

In a moral judgment of any play the point in question is whether the author is or is not in earnest, whether he is making his appeal upon artistic or sensational grounds. If an author is really in earnest and strives for artistic results, his play will not be immoral unless he is unwittingly perverse of thought or is so inept in the transmission of his thought that his work has the crudity which is often mistaken for deliberate vulgarity. Sheer force of will and deftness of touch made the dangerous material of "Baby Mine" into an unusually delightful farce. Perfect sincerity and perfect artistic intention, combined with a remarkable power of composition, made "Hindle Wakes" the refreshingly moral play that every one acknowledged it to be. The only possible objection to "Damaged Goods" is not that the play is immoral, but that it is distasteful. It is not a play of artistic intention, but a deliberate preachment, and its text is repugnant to persons of refined taste. The morality of "The Natural Law," which was banned in Boston, is open to question, not because there is an offensive line or situation in the play, but because of the technical failure of its author to arrive logically at the denouement which his thesis imposes. Such plays as "The Fight" and "The Lure" are quite proper victims of the censorial ban, for, with all due respect to their authors, we cannot but believe that they are written consciously for their sensational effect and have little, if anything, else to recommend them. If our censorship is to be improved we must appoint censors who are not confounded by the appearance of something new, or something which has previously been tabooed; who are able to discern the sincerity or insincerity of the author, and who are sufficiently enlightened to distinguish the merely distasteful from the downright immoral.

How are we to secure such censors? Our mayors and police officials have everywhere proved that they are not able to appoint them. As long as the power of censorship remains vested with our political authorities, there seems to be but one method: Let the official representatives of our mayors and chiefs of police be the playgoing committee of the local branch of the National Drama League.

The readiest objections to such a scheme will come from the Leaguers themselves. They will contend that the *raison d'être* of the League is the artistic appraisal of our drama, and that the moral censorship of it lies outside of this purpose; and that anyhow the League does not want to involve itself politically. Not a few persons will object that the League is virtually a private organization and should not be allowed to impose its opinions upon the general theatergoing public. And no doubt there are some who will maintain that the playgoing committees of the League are no better qualified for the moral censorship of our theater than the censors who are appointed under the present system.

There is no good reason why politics, as such, should enter at all into the relations between a League committee and the authority whom it represents. If we could only persuade our officials that the power of censoring our theater is a grave responsibility, and not a means of self-advertisement or of favoring personal acquaintances, there would be no difficulty in this regard. Nor is there any good reason why, if the moral judgment of the theater exceeds the present range of the League's purpose, that purpose should not be extended so as to encompass it. Broadly put, the function of the League is the betterment of our drama by active support of worthy and silent disregard of unworthy plays. How better could it perform this function than by co-operating in the suppression of the meretricious and degrading plays which under the present régime often live on, excised into lifelessness, depending for support upon the notoriety they received before the censors became active?

Those who question the qualifications of the committees as censors point to the present dissatisfaction with their decisions upon the artistic merit of plays and contend that even were there no objections on this score, ability for artistic judgment is not necessarily assurance of ability for moral judgment. But some dissatisfaction is inevitable in the nature of things, and it can already be noted that as the League becomes more practiced in the performance of its purpose this dissatisfaction grows increasingly less. Certainly it cannot now be disputed that the plays which are bulletined by the National Drama League through its several branches represent the best dramatic output of each theatrical season. Although the members of any one committee may err occasionally in their decisions, the very fact that they are elected to membership on a committee argues that they are accredited with more than common understanding and appreciation of the drama, and some principles of guidance in its criticism. And if they have this equipment, the chances are that they have also a command of those "principles by which enlightened people are accustomed to distinguish morality from immorality."

France has been able to dispense with her censorship because her managers, authors, and audiences are educated to the points of being their own censors. If at rare intervals a questionable play is produced, the first-night audience promptly demonstrates its disapproval, and if the manager has any regard for his

(Continued on page 5)

MADAME CRITIC

INTERESTING news which has just reached us by way of a cable from London, states that some American productions scheduled for Fall openings in London will have to be postponed on account of the *Lusitania* disaster.

Naturally one asks why? And the reason given by one prominent and successful manager in response to a law suit is that the torpedoing of the *Lusitania* has made it impossible to persuade American actors to cross the ocean in time for the agreed date of production. "But," said the plaintiff's counsel, "that seems to be an imputation on the courage of American actors."

I have chatted with several American actors concerning this gentle accusation of their cowardice and find that in each case they have the same opinion, that whereas dear old London is a delightful place to play in during times of peace, they haven't the slightest desire to adventure thitherward when U boats circle about in menacing picturesqueness.

"It's all well enough to stand on the deck and pleasantly note the passing ships and the shifting clouds," said one young man, "but when it comes to the interesting moment when a periscope shows its eye above the waves, excuse me, please! I have always felt the need of a bigger salary, that's true, and in my own country right now would be overjoyed to receive it, but the thought of watching a torpedo come whizzing through the water giving one a novel sensation and an opportunity to nonchalantly remark prior to going down, as did some of the *Lusitania* passengers under similar circumstances, 'Look! there comes a torpedo!' has absolutely no charm for me. It may be courageous to go to London at the present time to furnish entertainment, but I have no desire to supply food for fish, or to go around for the rest of my life supported by an artificial limb. A leg seems too human a term to apply, but limb suits the exigencies. I don't give two cents for the fact that Madame Bernhardt is to appear here very soon wearing an artificial limb. No doubt Madame Bernhardt can get away with it. I am quite sure I couldn't. Bernhardt is Bernhardt, and if she were both legless and armless the public would still adore her, but I am just one of a company and I shall never be a great genius in acting. So, you see, I can't afford to be foolhardy."

By the way, speaking of Bernhardt, I have an idea that she is unaware of the methods of her press agent, said to be one Sullivan, who is picturing this great artist in the American newspapers as if she were a freak from the Barnum and Bailey circus. Mr. Sullivan's idea seems to be to attract the public notice to Madame Bernhardt's artificial limb—the artist is lost in the all-overpowering fact that she will present a wooden leg for the uplift of our primitive criticism. No longer is our attention directed to the artistic achievements of this amazing woman and actress. Her appeal for patronage is made through Mr. Sullivan by means of a wooden, cork or rubber—I don't remember the composition—leg. At first we were fed with the news that she would wear an artificial leg, but the idea soon lost its novelty and gradually our curiosity has been stimulated by cables to the fact that Madame Bernhardt would not only wear the leg, but for the benefit of a worthy public would have it on exhibition in the role of Hamlet so that all who could see might wonder how successful was the manufacturer's skill and the actress's art of manipulation. What an ad for the manufacturer!

I feel sure that the Divine Sarah, she of the golden voice, can not be a reader of the American papers, else she would be the first to protest against such cheap side-show efforts at publicity.

But, to return to the distaste our actors are reputed to have for playing abroad at present, a ray of light has just penetrated the gloom of their lack of courage. All is not yet lost. Cheer up! "Are we down-hearted? No!" And why? I ask you!

Read and marvel.

Another bit of news confronts us that the neglected American chorus "boy" is the hero of the moment. It is he who has come forward at the crucial moment. Now, I should never have suspected the modest chorus boy of stepping forward in such a dire emergency, but according to the latest information from the Shubert offices, he is about to do this bold, dare-devil deed. He is both ready and willing to go to the front, not as a soldier or doctor, but as an excellent substitute in the London amusement field in place of those who have been called to the colors and who by reason of the youth and health can no longer entertain the stay-at-homes.

Last week I read the doleful announcement in a London paper that in the future the chorus girls would have to be the "nuts" in musical productions, as the ranks of the male second line was being thinned down to nothing since the English chorus

boys were responding so splendidly to their country's call.

And the Winter Garden "boys" are to be the first to dare the fearful subs—no, not our subs—the salt water sort. So together with our supplies of ammunition, clothes and food to the Allies, we are going still further to demonstrate our generosity and kindness of heart in filling up the empty musical ranks with real, alive and full-of-pep youths who will find themselves the idols of the hour in London for having responded so nobly to the need.

It seems that the management of our Winter Garden has, in answer to a cablegram from Albert de Courville, the managing director of the London Hippodrome, already arranged to ship over a deputation of Winter Garden chorus men. According to the



WILL DEMING, WHO GIVES A DELIGHTFUL PERFORMANCE OF THE RESOURCEFUL AND ENTERPRISING PRESS AGENT IN "IT PAYS TO ADVERTISE."

latest London advice, about the only remaining youths in musical attractions are those who have been rejected for military use because of physical disabilities, and the managers have been compelled to print an explanatory line in their programmes to the effect that such young men have offered their services to their King but were rejected. The managers consider this an unpleasant fact to set before their patrons for, in a way, it does detract from a man's attractiveness to realize that he is singing and dancing because he isn't physically fit to shoulder a gun.

But the American boys will remedy the shortage and a selection is now being made of those now appearing in "The Passing Show of 1915," and they will leave at once on an American Line boat.

So, you see, the American chorus man is to have his London chance at last.

Hitherto, the American chorus girl has had all the adoration of the English, but, girls, look out! The young men who so deftly hold your bouquets, or drive you with ribbons, kneel and place footstools before

you may be just what London wants by way of novelty, and you will have to do them homage on their return home. We wish the intrepid voyagers a voyage safe from submarines and a visit free from unfriendly Zeppelins.

In the list of plays "still running" is "It Pays to Advertise," and it is worth this record, for it is so different from all the other comedies over which we laughed during the past season. "It Pays to Advertise," when properly analyzed owes much of its charm to its statistical character. Business is business and facts are facts, and the Megrue-Hackett play presents for our enjoyment conditions in the everyday work world with which we are familiar but of which we had not thought in play form.

The advertising game in real life is one to be played cleverly. It requires shrewdness, and that is just what the quiet son of the soap manufacturer and the brilliant theatrical press agent illustrate. We all love to see a son outwit his father, if he does it honestly, or if his trickery is of the harmless kind, as it is in "It Pays to Advertise." Rodney Martin could never, never have got ahead of the older Martin if it hadn't been for the irrepressible, smiling Ambrose Peale, whose knowledge of the ways of the business world and its inhabitants was so complete that people who are so unfortunate as not to be able to spend some time in downtown New York observing human nature and its schemes, might derive a whole education from Peale's philosophy. As played by Will Deming, Peale is a delight from his first entrance until the end of the play.

I watched Mr. Deming closely the other evening—and not once did his performance show the slightest let-down. Too often when a player feels secure in the hit he has made he is apt to become somewhat careless in his interpretation, especially when a play has had such a long run as "It Pays to Advertise," and when a role calls for as much rapid fire dialogue and such animation of delivery as does that of Ambrose Peale. But Mr. Deming still plays as though it were an opening night and the fate of the play depended upon his doing his best.

As the Comtesse, Louise Drew was as funny as ever, and the audience laughed as heartily as though it understood every word of the French she rattles off with even more facility than before.

Marjorie Wood is Mary Grayson now and a lovely typewriter she is and easy in her method. John Cope is no longer with the cast as the gouty old father. William Holden is filling his role and doing it very well.

The Cohan Theater is cool and comfortable and the out-of-town people enjoyed themselves hugely.

MARIE B. SCHRADER.

OLD PLAY DAYS IN ST. LOUIS

"I made my first professional appearance the night before Christmas, 1856, as Morluc, in the play 'Love's Sacrifice,'" says Charles A. Krone in the *St. Louis Globe-Democrat*. "In the same company were Lawrence Barrett, Charles Barry and a number of others who afterward attained great fame. After my first performance was over the manager sent for me and told me there was no reason why I should not become a leading actor, if I worked hard and avoided drink. Drunkenness was the curse of the itinerant actor; but the stock company would not tolerate it. In fact, our discipline was almost as severe as that of a soldier."

"The most important man in our company was Lawrence Barrett, and my boyish mind took him for a model. In fact, the great thing about the work in a stock company is that it brings the young actor into contact with the great ones of the profession. We had a sufficient number of men and women to give any play the people cared to see, but we also had gala engagements when there was some great actor or actress to play the lead. In this way we beginners rubbed shoulders with such men as Forrest, Murdoch, Wallack, Kean, Davenport, McCullough and the two Booths. Among the women of fame who came to us there were such artists as Charlotte Cushman, Jane Davenport, Julia Bennett, Laura Keane, Charlotte Crampton, Matilda Heron and our dearly beloved Julia Dean. There never has been an actress since then who took hold on the public the way Miss Dean did. She came of a family of actors, but had her first real engagement in St. Louis in 1844, with Ludlow and Smith. After her training in the stock company she traveled all over the country as a star. When I went from McVicker's to Ben De Bar's Theater she came back to St. Louis for a long run, and I had the satisfaction of working with her. Her interpretation of 'Juliet' and of 'Parthenia' in *Ingomar* and her 'Julia' in 'The Hunchback' have never been surpassed. The most beautiful piece of work I ever saw her render was the title role in 'Griseldis,' a play which our musical director, Mr. Waldauer translated especially for her. She had an enviable place in the exclusive society of that day, and St. Louis was profoundly shocked and grieved by her untimely death in 1898."



Personal



BREESE.—Edmund Breese, has been engaged by Klaw and Erlanger and George C. Tyler for "Moloch," the new war play by Beulah M. Dix, which they will present in New York early in September. Mr. Breese will play the part of a corporal and will be on the stage perhaps less than fifteen minutes.

BATES.—A son was born to Mr. and Mrs. George Creel (Blanche Bates) at the Ira Bailey farm, Ossining-on-the-Hudson, Tuesday night, July 6. This is their second child. The first was a girl.

DOWNING.—Robert Downing, well known all over the United States as "The Gladiator," will once more be seen on the stage during the coming season in one of his famous characters "Ingomar the Barbarian" in the delightful "Flower Scene." Before Mr. Downing retired from the stage, about eight years ago, to give his time to evangelistic work, he was one of the headliners with this act in vaudeville. Many people are surprised at Mr. Downing returning to the stage, but as he believes that he can do as much work in



MISS AMY HODGES.

Flour, N. Y.

Her Marriage to Howard Kyle Was Recently Announced. Miss Hodges Was Seen Last Season in "Polygamy."

helping "the other fellow" on the stage as in the church he has decided to do so. When asked what he thought of the members of his profession and those who call themselves church-members, he said, without any hesitation, that "he could find more real charity for the unfortunate among the actor-folk than among the so-called church members." During Mr. Downing's tour he will gladly proclaim the gospel from any pulpit that may be thrown open to him, also give attention to "Mission Work" at night after his work in the theater is over. The church and the stage will work together as far as he is concerned.

ELIOT.—Samuel A. Eliot, Jr., of Cambridge, Mass., has been chosen first art director of the Little Theater Society of Indiana, headquarters, Indianapolis. Mr. Eliot will read during the Summer any plays that may be sent to him. He expects the Little Theater will open in Indianapolis early in October. Mr. Eliot, by the way, will be married to Miss Ethel Cook, of New York City, who is engaged in literary work. The wedding will occur at an early date.

LOFTUS.—Welcome, indeed, is the report that Cecelia Loftus is to return to this country. Her present plans include an engagement here in "Enterprising Helen," a new comedy by an English baron. Miss Loftus has not been seen here since she appeared as "Desdemona" in William Faversham's revival of "Othello."

HALL.—Frieda Hall, author and composer of "The Voyagers" and other plays, will spend several weeks in New York with headquarters at Bretton Hall. She will have with her a number of original manuscripts, including two musical comedies, a four-act play and a supply of exclusive song manuscripts and several vaudeville acts, dramatic and musical.

RICE.—Fanny Rice has announced at her Summer home in Tilton, N. H., the engagement of her daughter,

Edith Rice Purdy, to Eben Lord Chapman, of Harrisburg, Pa. Mr. Chapman is a graduate of the Massachusetts Institute of Technology and Miss Purdy was graduated from the Swain Art School, New Bedford, Mass.

MINSTRELSY NOT DEAD

So Says Frank Dumont in Answer to Prof. Matthews

Frank Dumont, the veteran minstrel, of Philadelphia, takes issue with Brander Matthews that old-time minstrelsy is declining.

"I have been much amused reading Brander Matthews's essay on the decline of minstrelsy," said Mr. Dumont, to the *Bulletin*. "Of course, he does not know what he is writing about, and merely butts in for want of a subject. If he knew anything about the minstrels or their business or prospects I could afford to sit up and listen to his vapors; but, on the contrary, minstrel business is all Greek to him. A shoe-maker does not know much about tailoring, and a carpenter is out of his latitude trying to be a sculptor. Matthews knows more about the decadent drama. I think.

"When he is searching about for a subject, why does he not pick out something he is familiar with. Why not explain the feeble efforts of the dramatic stage to exist? Why not give a reason for Weber and Fields, Eddie Foy, DeWolf Hopper, Marie Dressler, Mrs. Fiske and all the dramatic stars forsaking the 'legit' and going into moving pictures as screen stars? There's a ripe field for him in his own sphere. He ought to sit up and explain why that line of business ceases to attract and please and its stars leave it for picture work.

"Thirty years ago the same line of hot air was used by a few writers—for want of a better subject. Since then George Primrose has amassed a fortune—so has Al G. Field, John W. Vogel, J. A. Coburn, Neil O'Brien, Lew Dockstader and several others. If a comedian is of any value, the musical comedies try to get him. Frank Tinney, Bernard Granville, Billy Sweetnam and Chauncey Olcott are examples and graduates of minstrelsy, as any reader knows. If Matthews would read the dramatic papers he would see just as many minstrel troupes are touring the country and are preparing for the Fall season as ever, and perhaps more. It must be a very lively corpse and a profitable one to the managers who invest capital in their enterprises.

"These troupes do not need to locate anywhere as their receipts are tremendous in the routes throughout the country. It must be remembered that the theatrical trust controls the bookings of all traveling shows and can exclude if they wish any attraction. In the old days a troupe could book wherever they so desired. It must also be remembered that the past season was the hardest ever experienced in this country. The theatrical trust called in over forty of their big shows long before the season ended. Dramatic wrecks littered the highways in all directions. Not one minstrel show came in before their long seasons ended. That tells its own story."

THE ART OF MAGIC TO-DAY

By Van K. Allison

SOME weeks ago when THE DRAMATIC MIRROR printed an article by Mr. Robert Grau which he captioned "The Passing of the Magician," numerous protests were registered by members of the magical profession. Mr. Grau, however, is not the only person who appears to be mis-informed on matters in connection with the practice of conjuring. The truth of the matter is that magic has progressed rather than passed, but it is also quite true that, in its progression, it has changed to a marked degree, and a certain type of magician has, to a great extent, disappeared. Since this type was most prominent during the last century, it is quite natural that the layman might easily labor under the delusion that there is no more magic. The type to which I have reference is the conjurer, such as the late Alexander Herrmann, Hellar or De Kolta, who toured this and other countries with an elaborate performance, the presentation of which consumed an entire evening, or afternoon when a matinee was played. All kinds of mysteries, from a simple trick with an egg or thimble, to an elaborate illusion requiring many assistants, were performed by these gentlemen. Mr. Harry Kellar, who retired some years ago after many years of success, was a magician of this type. Mr. Howard Thurston adheres to this elaborate form of entertainment. Mr. Kellar, whom the magical profession of this country have aptly called The Dean of Magic, introduced Mr. Thurston as his successor in public, at the time of his retirement.

The more numerous type of present-day magicians is the vaudeville performer, and while his performance is less elaborate than that of his predecessor, it is often very skillful. Among the successful vaudeville magicians on our stage to-day are Jarrow, Carter, Adelaide Herrmann, Allan Shaw, and Goldin. Most

of these gentlemen work alone, but larger acts of legerdemain are also seen in vaudeville. The "Chink" or Chinese magic act has fared successfully here. Ching Ling Foo, Rush Ling Toy and others have been popular.

We all remember that "old time" magician who entertained our Sunday school or our birthday parties when we were youngsters. Often he would include "Punch and Judy" or shadow pictures in his entertainment. While the methods and tricks have changed a great deal and science and invention have added to his repertoire many new effects, this type of magician may still be found. We have a number of magicians of the old school in New York City. Mr. Elmer P. Ransom has been presenting magical entertainments in schools, churches, lodges, smokers, clubs, etc., in and around New York for many years. Mr. Adrian Plate, who is co-author of an exhaustive work on legerdemain, is another of this type.

The United States has some forty or fifty associations for magicians; almost every large city in the country has its society for magicians. The Pacific Coast Society of Magicians, The Society of Detroit Magicians, The Yogi Club of Philadelphia, The Chi-



CECILIA LOFTUS AND SON, PETER.

An Interesting Report Has Reached Us that Miss Loftus Will Return to This Country in the Fall to Appear in a New Comedy.

cago Magic Club, and The National Order of the Sphinx are all prominent societies. The largest and oldest, however, is The Society of American Magicians with headquarters in New York City. The object of these associations is to preserve the memory of the past masters of magic, to further the interests of conjuring and conjurers and to guard against the practice of "exposing" which all true magicians condemn.

America boasts four professional journals on the subject of legerdemain, and some of the best works on magic have come from American pens.

In a speech made in New York at the annual dinner of The Society of American Magicians a year ago, Mr. Harry Kellar, said in part: "I see among you here, the Robert-Houdins, the Herrmanns, and the Hellars of the future."

This compliment to the younger men in the profession came from the world's greatest living authority on magic. His prophesy, if I may call it that, will come to pass—magic will have its masters of the future.

No, magic is not passing. It is not "dead" nor dying; neither is it headed toward the Stygian shore!

OUR THEATRICAL CENSORSHIP

(Continued from page 3.)

reputation the play passes from the stage then and there. We in America have not yet reached this high moral standard in our theater and accordingly we must continue to have some censorship. But we can make that censorship more intelligent and equitable than it is now. The present system is admitted to be a failure. The system of delegating League playgoing committees to report to our mayors and police chiefs, they still retaining the final word, offers much in prospect. Certainly the committees could be no worse than our present censors. And there is every probability that they would be infinitely better.

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AND THIS WAS PRODUCED

EVER since the genius of BRET HARTE illuminated the Western horizon, the coyotes of the stage and the frontier literati have been barking, obsessed with the idea that they were perpetuating the school which BRET HARTE instituted. This is one of the penalties of fame. There is no baser coin than imitation.

There is a school of scribblers that puts out what it unblushingly calls Western drama. And in some way the "stuff" finds its way to the stage, and some managers, indifferent to their reputation, produce it. One of these products has been "played" in Denver. A woman, it must be said in sorrow, was found who accepted and undertook the portrayal of the "heroine." For the sake of the profession the name of the product and the name of the "author" shall remain obscure so far as THE MIRROR is concerned. Having been "favored," however, with the outline and plot of the piece, we reluctantly give up some space to the offering to show what kind of matter finds its way to managers and producers. Why they accept it will forever remain a mystery of the mental labyrinth.

The "heroine" is married to a creature who was well born, but who got tangled in the undergrowth and descended to the morass. Fortunately the man is killed early in the game. This is the only relief the audience gets. The widow leaves her babe on the bar of an Eldorado "boozing den." The child is adopted by a miner's sister, who becomes attached to the waif. Then there is an imaginative hiatus of six years. The child's mother, a concert hall singer, returns to the camp, gets her child and carries it to a frontier saloon. The innocent one is placed on the counter of the bar. It has been taught to warble. And the words which the mother has taught the child are those of a Christian hymn, "Abide with Me." After the song the soaks of the bar pass the hat and the mother gets the amount. One of the contributors tries to kiss the little one. Inconsistently, this attempt incenses the mother. She snatches the child from the counter and shrieks—we give the words which the "dramatist" puts into the mother's mouth:

Yes, she is my kid. She's always been mine. I left her on that same bar six years ago, when her father, Teddy Jerome, soaked with the rot-gut you're

swimming in now, blew out his brains and left his wife and child to shift for themselves. Well, I shifted all right, from pillar to post, sometimes with food in me and sometimes without. But I made up my mind she shouldn't. So I left her here, where I knew she'd get a square deal. I could have taken to drink, too, but I guess I know what whisky does. It's made a dirt-grubbing, mangy piece of loco weed out of you, you dressed up coyote. You ought to pay rent for living. You dare touch that angel. Take back your truck. Who wants your gold dust? My kid doesn't sing for money and booze-fighters.

Climax.

The mother takes the child and gives it to the woman who had previously adopted it. The brother of this woman has "struck rich pay dirt." He becomes infatuated with the child's mother and marries her.

Curtain.

And this is the age of the uplift of the drama!

TAGORE'S PLAYS

Editor DRAMATIC MIRROR:

SIR.—Save for a few performances in one of the East Side theaters of his widely known "Post Office," this will be the first representation of the American stage of the great Indian poet (Tagore), who was the last to receive the Nobel prize in literature.

This is from your issue of July 7.

As a matter of fact, B. Iden Payne made a production of his more famous play, "Chitra," at the Toy Theater in Boston last October with Mona Limerick, Helen Evily, J. W. Austin, Oliver Hinsdale and others. And this play, as well as his "Post Office," was done in California at an earlier date. Mona Limerick, however, was the first noted professional to introduce his plays to America, as she played not only Boston, but Providence, Springfield, and other cities with Miss Evily.

DIXIE HINES.

A "MIRROR" BOOSTER

Editor DRAMATIC MIRROR:

SIR.—I've been an official MIRROR booster ever since I first became interested in theatricals, and you can just bet there isn't an issue of this splendid dramatic organ that I do not get no companion when traveling—as a matter of fact, interesting and authentic reading at all times.

Good luck to you and your paper, and best wishes for a pleasant Summer to you and Madame Critic.

Sincerely yours,

LOUIE H. KEENE,
Pol's Auditorium Theater.

COMMENTS "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—I want to commend THE MIRROR for its ceaseless demand for
Dignity in the Legitimate. Respectability in Vaudeville. Verity in Motion Pictures.

It seems to me the thing of greatest moment in the amusement world to-day is the elimination of the lurid and the sensational from the motion picture dramas, and the production of photoplays that will appeal to the intellect rather than to the primitive emotions of the undeducated masses.

Yours very truly,

(Signed) LOUIS D. RANKIN,
1523 Broadway, Nashville, Tenn.

ON THE RIALTO

The squawk of a peacock is said to indicate a storm. Of course the idea is that of a bachelor who was caught in a tempest.—The Sage.

Edward Knoblauch's "Marie-Odile" closed at His Majesty's Theater, in London, on July 3, after a very short run.

A reviewer in the New York Times book department calls Mr. William Winter the "Winter of Our Discontent." A cold deal.

The picture of Herbert Light, rescued from the *Lusitania*, appeared in THE MIRROR June 18, 1913, and not in 1893, as was printed in THE MIRROR of June 30. As showing how a news item of THE MIRROR will travel, THE MIRROR has received several letters from as many professionals in Canada and the Northwest calling attention to the error.

It is not our province to inquire why Scranton, Pa., was selected the other night for the presentation of a new play called "The Devil's Workshop." But we are pinning to know what safeguards we possess against the attacks of Billy Sunday when the title of this play is finally flashed upon the Great White Way?

Hereafter we shall hesitate in declaring the theatrical press agents of America superior to those of any other country in alertness and resourcefulness. According to an American actor recently returned from Zep-ridden London, one cannot walk along the Strand without observing a sign which reads: "This Theater is Bomb-proof."

Theatrical managers are endeavoring to learn the name of the headline artist in the Buffalo Evening News who wrote in a recent issue of that paper: "Tank Steamer Will Carry Wine to Gotham." Such a man, they believe, would be successful in replacing Harry B. Smith as the librettist of their musical productions.

New York's amusement purveyors, whose fortunes have reached a low ebb during the past two seasons, are deriving what little consolation they can from a Cedar Rapids, Ia., report that the Majestic Theater in that city recently collapsed owing to the continual presence of capacity audiences.

That covered trench along Long Acre Square, put down a year ago, and by some called New York's Boardwalk, is being removed. It is one of the things (let us hope) in this city that hasn't been worked into a moving picture. If you are making out a list of things you want to forget, put this trench at the top.

If you were not in Caldwell, N. J., "the Borough Beautiful," July 5, you missed the two hundred and twenty-fifth anniversary of the settlement of Caldwell. The pageant and folk dances were different from any ever seen in New Jersey. Maybe you don't know it, but Bret Harte wrote a poem about Caldwell, the first three words of which are, "Here's the spot."

THE CRITICS

Your cynical sneers
Have derided her art.
You hear with your ears—
I have heard with my heart.

To you her song brought
Less than nothing, it seems:
But in it I caught
The girl's striving, and—dreams.

STELLA WEILER-TAYLOR.

"BLUE PARADISE" IN AUGUST

The Viennese operetta, "The Blue Paradise," which the Shuberts recently tried out on the road, will be produced at the Casino on Aug. 4. It is reported that Cecil Lean and Robert Pitkin are the only members of the original cast who have been retained.

JACOB ADLER FILES PETITION

Jacob Adler, Yiddish actor-manager, has filed a petition in bankruptcy with liabilities of \$28,058 and assets of unknown value, consisting of thirty-nine shares of stock of the People's Theater Company and one share Willner-Edelstein Amusement Company.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if so filed in THE MIRROR office. No questions answered by mail.]

B. H. F., Buffalo.—Richard Bennett had the role of William Lake in "The Deep Purple."

EMILY M. POWERS, Denver, Colo.—We do not know the present whereabouts of Charles Miller.

M. L. ALDRICH, Philadelphia.—We do not know where Ida Hamilton is located at present.

A READER.—Alexandra Carlisle was with John Drew in "Rosemary" until recently. The company closed on the Pacific Coast.

H. ROSALES, New York City.—Edward Foley, leading man in "The Yellow Ticket," died in Miles City, Mont., on March 21, 1915.

ANXIOUS READER.—It was in 1904 that Leah Winslow made her debut with the Castle Square Stock, Boston. We do not know when she will return to the Brooklyn stock.

O. HENRY ADMIRER.—Joseph Klaw, dramatic agent for Doubleday, Page and Company, controls the exclusive rights to all of the O. Henry stories for vaudeville and Klaw and Erlanger own the exclusive picture rights to these stories.

L. M. C., Chicago.—(1) Edward Robins is playing with a stock company in Toronto, Can. (2) A letter can be addressed to Adelaide Klein in our care, to be forwarded to an address we have for her on file.

"A SUBSCRIBER."—An answer to E. H. New York, was printed in THE MIRROR of June 17, 1914, and one to E. H., Dayton, O., in the April 29, 1914, issue. A cut and notice of Fred Eric was published in the Nov. 20, 1909, number, and one recently in the April 14, 1915, issue.

L. Y. H., Newark, N. J.—"Over Night" was given at the Hackett Theater, New York City, Jan. 2, 1911. The synopsis of scenes was as follows: Act 1—On board the Albany Day Line Steamship *Hendrick Hudson* one Autumn afternoon. Act 2—Main hall and lounging room of the Rip Van Winkle Inn at a small place on the west shore of the Hudson above Poughkeepsie. That evening. Act 3—Same place, next morning.

ROSE RADCLIFFE, Harris, Minn.—"The Girl of the Golden West" was given at the Belasco Theater, New York City, Nov. 14, 1905, with the following cast: Blanche Bates, Harriet Stirling, Robert Hilliard, Frank Keenan, John W. Cope, James Kirkwood, Thomas J. McGrane, Horace James, Fred Maxwell, Richard Hoyer, Clifford Hipple, T. Hayes Hunter, J. H. Benrimo, J. Al. Sawtelle, Roberto Deshon, Lowell Sherman, Ed. A. Tester, A. M. Beattie, Fred Sidney, William Wild, Ira M. Flich, H. L. Wilson, Ignazio Blondi. The premiere performance was given in Pittsburgh, Pa., Oct. 3, 1905.

JAMES C. KANE, Brooklyn.—(1) We do not know where Donald Hamilton is at present. (2) Frances Neilson was last with the Portland, Me., Players. (3) Thomas H. Ince is a member of a family well-known in theatricals. He is the oldest of three brothers, and also the first to enter the motion picture field, joining the Imp Company in 1909. Ralph Ince is producing for the Vitagraph, and John Ince for Lubin. Tom Ince joined the 101 Bison Company in November, 1911, and this organization has developed into the present big producing combination at Inceville.

DEATHS

JAMES.—The funeral services of Mrs. W. H. St. James took place in the Funeral Church, 241 West Twenty-third Street, on June 24.

VICTOR KOCH, a German comedian, fifty-four years old, was found dead in bed with the gas turned on in his home, No. 303 East Ninety-third Street, July 6.

RICHARD W. BATTLE, veteran New York theatrical manager, died suddenly of acute indigestion on July 6, at the home of his friend, Charles Tennyson, in Scarsdale, N. Y. Mr. Battle was manager of Hopkins' Transatlantics for some years, and last season was business-manager of "It's a Long Way to Tipperary." He was a member of the Friars' Club.

NITA ALLEN, whose last appearance here was in "The Red Canary," died in Los Angeles, following an operation for appendicitis. Miss Allen appeared also in the Follies Bergere, "The Girl of My Dreams," and "Hello, Paris."

A RETIRED CRITIC

Charles Goodrich Whiting, of the Springfield "Republican," now rambling in the Berkshires

Of Charles Goodrich Whiting, whose work as dramatic critic helped in making the Springfield, Mass., *Republican*, a great newspaper, a writer sends to THE MIRROR the subjoined, which is fully appreciated: Mr. Whiting was of the school of William Winter as dramatic reviewer, and in his "Saunterer," which was a feature of the Sunday *Republican* for a long period, he produced some splendid literature. Some of it, the nature studies, he published in book form. The edition was eventually sold out, and it is now out of print, although accessible in the libraries.

Mr. Whiting, nearly all his active life connected with the Springfield *Republican*, for many years as dramatic and literary editor, and noted as the writer of some of that newspaper's most famous editorials, retired from the paper half a dozen years ago, but his old friends will be pleased to know he is still conducting in its columns his favorite department, "From the Golden Books." This has a rich literary flavor denoting wide reading and ripe judgment, for it culls from often unfamiliar sources short quotations showing the writer's best thought in prose or verse. Mr. Whiting was one of the best dramatic critics the *Republican* ever had, and his reviews were often more interesting than the plays reviewed. He enjoyed a personal acquaintance and friendship with many of the stars of days gone by—Booth, Barrett, E. L. Davenport, John McCullough, "Fritz" Emmet, Mary Anderson, Modjeska, Rhea, Fanny Davenport, Lotta, Maggie Mitchell, the Florences, John T. Raymond and others, and his recollections of them are refreshing and interesting. Mr. Whiting still keeps up his nature studies, and long tramps in the Berkshire woods and along the mountain streams are still his chief delight.

"GLENDALOUGH" FOR SAN FRANCISCO

"Glendalough," book and lyrics by Edward Poulton and Charles Bradleigh, music by Ward Stevens, has been accepted for production at Festival Hall, San Francisco exposition, for the latter part of August as a musical and Irish feature. The venture is in the hands of the American-Irish Players Company. Thomas Phillips, who is to make the production as general director, has arrived in the city to close all details with the producing company.

T. D. FRAWLEY WEDS PEGGY O'NEIL

The rumor that has been persistent on Broadway for the past few weeks that T. Daniel Frawley, general stage-manager for Oliver Morosco, and Peggy O'Neil, who starred in "Peg O' My Heart," were married recently has been confirmed by dispatches from Chicago.

Upon investigation it was learned that a marriage license and certificate was filed with County Clerk Swetzer in Chicago on Jan. 28.

IN "THE GIRL WHO SMILES"

Among those engaged for "The Girl Who Smiles," which the Times Producing Corporation will present at the Lyric Theater on Aug. 9, are: Natalie Alt, William Danforth, Fred Walton, George Baldwin, Grace Leigh, Joseph Philipps, Paul Hyde Davies, Paul Decker, Marie Fanchonetti, Lillian Spencer, Ralph Bunker, and others. Augustus Barratt will act as musical director. The production is being staged under the direction of Ben Teal.

FREDERIC MCKAY ACTIVE

Frederic McKay has made arrangements with Ned Wayburn to present Adelaide and Hughes in a number of elaborate dancing specialties in "Town Topics," Mr. Wayburn's forthcoming production.

Mr. McKay has reunited the team of Tempest and Sunshine and has contracted for their appearance in a new musical review, which Charles Dillingham will produce in the fall.

NEW PAIR SPECTACLES

The Thearle Pair Fireworks Company will open shortly at Riverview Park, Chicago, with a new spectacle, "Panama," and at the Aerodrome, St. Louis, July 22, will produce a new spectacle, entitled "The War of Nations." Frank Onkes Rose left on Saturday for Chicago to make the productions in both cities.

NEW PLAY FOR HYAMS AND MCINTYRE

John Hyams and Leila McIntyre, at present appearing in vaudeville, are to be starred next season in a new musical play called "The Girl from Grand Rapids." It will open in Chicago at the La Salle Theater in October.

OLCOTT PREPARES FOR NEW PLAY

Chauncey Olcott, who closed his season in "The Heart of Paddy Whack" at Schenectady last Friday night, is already making preparations for the new musical play by George M. Cohan, in which he is to appear next season under the direction of Cohan and Harris.

IRISH THEATER WANTS PLAYS

John P. Campbell, one of the directors of the Irish Theater of America, is inviting native playwrights to submit their work to the newly formed organization, which is planning an active season in New York.

PLAN \$900,000 FROHMAN CO. SHUBERTS SCORE VICTORY

Corporation Is to Take Over Players and Theaters of Late Manager—Four New Stars Engaged

As the first step in the reorganization of Charles Frohman's business, a company, capitalized at \$900,000, is to be formed, which will perpetuate the name of the late manager and take over and manage all of his theaters and stars. Articles of incorporation have been prepared and are now on their way to Albany. The new company will probably be called Charles Frohman, Inc.

Alf Hayman and Daniel Frohman as administrators of the estate will be closely associated with this company, and, it is reported, that some of the large producing firms, which have been affiliated with the Frohman office, will be active in an advisory capacity in the direction of its policies.

A petition was filed last Friday morning by Daniel Frohman for the appointment of himself and Alf Hayman as administrators of the estate. At the same time Mr. Frohman filed an affidavit setting forth that it is the unanimous wish of the next of kin that Mr. Hayman be associated with him as administrator, while Mr. Frohman's other brother, Gustave, and his three sisters, in an affidavit, renounced their administrative rights.

The new company will also take over all the Frohman interests in London.

Alf Hayman, the manager of the newly formed company, has given out a statement in which he said the business will be conducted along the lines laid down by Mr. Frohman.

"It is a wonderful tribute to the late 'C. F.' as a manager and friend," said Mr. Hayman, "that not only every star who was under his management the past season remains with the company, but in addition several others with whom he was negotiating prior will join it. Of the regulars there are Maude Adams, John Drew, Ethel Barrymore, William Gillette, Billie Burke, Blanche Bates, Otis Skinner, Julia Sanderson, Marie Doro, Donald Brian, Joseph Cawthorn, and Ann Murdock. Of the new stars there will be Marie Tempest, Francis Wilson, Cyril Maude, and Graham Browne."

"The following English and American authors have delivered, or will deliver, new plays for the coming season: Sir James Barrie, Sir Arthur W. Pinero, W. S. Maugham, Henry Arthur Jones, C. Haddon Chambers, Michael Morton, Hubert Henry Davies, Rudolf Besier, Alfred Sutro, Augustus Thomas, Edward Sheldon, Catherine Chisholm Cushing, Porter Emerson Browne, Harry B. Smith, George Hobart, Edna Ferber, Gouverneur Morris, E. E. Kilder, and Jerome D. Kern."

HARTFORD THEATER FIRE, \$25,000

HARTFORD, CONN. (Special).—As a result of fire, believed to be incendiary, Parson's Theater in this city is almost a complete wreck as far as the interior of the house is concerned. The fire broke out shortly after 5 P.M. on the afternoon of July 8. The firemen worked in imminent peril, as the electric lighting was destroyed. The fire started in the upper gallery but spread rapidly. Practically all decorations and furnishings were ruined. Mr. Herbert Parsons, proprietor and manager of the theater, believes the fire was an incendiary one. The building is insured for \$90,000 and the furnishings for \$20,000. The damage amounts to about \$25,000. Repair work will start in the near future.

SEYMOUR WEEMYS SMITH.

IOWA THRILLER IN THE AIR

Jake Rosenthal and brother Louis, of Dubuque, Iowa, have the contract for a unique feature at Dyersville, Iowa, Aug. 12. It is called "The Battle in the Air," or "The Aeronaut's Race for Life." It will be a thriller. Two balloons ascend at the same time, the aeronauts stage a mimic battle in the air until one balloon bursts and a parachute leap follows. The other aeronaut follows suit and they continue the battle from the parachutes until they reach the ground.

BRADY'S NEW PRODUCTION

William A. Brady will begin his Summer activities with the production of "Scandal," a new play by Charles Wadsworth Camp, at the Cort Theater, Atlantic City, July 19. The following players will be in the cast: Walter Hampden, Edwin Alexander, John Cromwell, Kathlene Macdonell, Ruth Winter, Dorothy West, Corinne Barker, and Loretta Wells.

POSTPONE "THE GIRL"

The production of George Scarborough's play, "The Girl," which was scheduled to open the new season at the Empire Theater, has been postponed until late in the fall, owing to a revision which the author has found desirable.

"The Girl" was the second play selected for joint production by Charles Frohman and David Belasco.

IN "MR. MYD'S MYSTERY"

Rehearsals of "Mr. Myd's Mystery," the first offering of Taylor Holmes's repertoire season at the Comedy Theater, under the management of Joseph Brooks, began Monday under the direction of Robert Milton. Among those engaged to support Mr. Holmes are Deirdre Doyle, Herbert Standring, Jr., Arthur Elliott, Ina Rorke and Clara Moores.

Appellate Division Decides Woolcott Cannot Enter Shubert Houses by Injunction

The Appellate Division of the Supreme Court last Friday reversed a decision of Supreme Court Justice Hendrick continuing a temporary injunction obtained by Alexander Woolcott, dramatic critic of the New York Times, restraining the Shuberts from barring him from their theaters.

In the decision the court stated that it is impossible for Mr. Woolcott to secure admission to the Shubert houses by injunction, and that his only remedy at law lies in a civil suit.

The majority opinion of the court held that whatever right the plaintiff has to claim admission to the defendants' theaters against their will must be based upon the statute, for at common law he would have no such right.

"The second reason urged by the plaintiff why he should be awarded equitable relief," continued the court, "is that the remedy provided by the statute is inadequate. The answer to this objection is that in our opinion the statutory remedy is entirely adequate. Our conclusion is that the order appealed from must be reversed and the motion for an injunction denied."

In his dissenting opinion, Justice Dowling contended that the only remedy Mr. Woolcott can have against the continued refusal of the Shuberts to admit him to their theaters is by injunction.

"If the defendants can exclude the plaintiff unless he promises to make his criticisms match their views of their enterprises," said the justice, "they, the defendants, can as well refuse admission to any one who voices a poor opinion of their presentations."

It will be recalled that after the Shuberts refused to admit Mr. Woolcott to their theaters, following an alleged unfavorable review of "Taking Chances," Mr. Woolcott obtained an injunction which permitted him to enter the Shubert houses. This injunction was later on made vacant, and finally referred to the Appellate Division of the Supreme Court.

NEW PLAY FOR ARLISS

Late Star of "Disraeli" May Appear in Drama by Zangwill

Israel Zangwill will probably furnish the new play in which George Arliss is to appear the coming season. Mr. Arliss, who concluded his long engagement in Louis N. Parker's "Disraeli" last Spring, was scheduled to star next season in "The Aristocrat," a new play from the pen of Mr. Parker. These plans now appear to have been abandoned and the actor, who is in London, has turned to Mr. Zangwill for his new piece.

FIELDS TO JOIN BELASCO

Comedian to Appear Next Year in "Bosom Friends," by Frank Mandel

Low Fields is to be seen in a new play, under the direction of David Belasco, next season. The alliance will go into effect about Jan. 1, when the comedian will be presented in "Bosom Friends," a new and serious play by Frank Mandel. It was Mr. Mandel, who wrote "The High Cost of Loving," in which Mr. Fields successfully played last year.

At present Mr. Fields is appearing with his old partner, Joe Weber, in a series of motion pictures.

FROHMAN ESTATE \$350,000

Total Does Not Include Real Estate, the Value of Which is Unknown

Application was made last Friday to the Surrogate's Court for letters of administration of the estate of Charles Frohman.

The estate of the late manager was estimated at not more than \$350,000 in personal property. The value of his real estate was said to be unknown.

The only heirs at law are his brothers, Daniel and Gustave, and his sisters, Caryl, Emma and Ella Frohman, and Mrs. Rachael Davidson, all of New York city.

PLANS OF MODERN STAGE

First Play of New Season to Be Bjornson's "When the Young Wine Blooms"

The Modern Stage will begin their season next year under the direction of Emanuel Reicher with the presentation of "When the Young Wine Blooms," by Bjornsterne Bjornson.

Hedwig Reicher will appear under the auspices of the organization in a revival of Ibsen's "The Lady from the Sea." She played the role with the Drama Players of Chicago two years ago.

POLI PLAYERS, HARTFORD

HARTFORD, CONN. (Special).—The Misleading Lady" was the attraction offered by the Poli Players for the week of July 5. Dudley Ayres, who is acting as leading man in the absence of Harry Hollingsworth, made an excellent impression. This play was Mr. Ayres's starring vehicle during a run of many months at the Fulton Theater, New York.

Marguerite Skirwin, Benedict MacQuarrie, Eugene Desmond and other players did excellent work. The acting of Forrest Seabury as an escaped lunatic was especially commendable. Attendance large.

SEYMOUR WEEMYS SMITH.

GOSSIP

Louise Mink is with "Maid in America," now playing in Chicago.

Ernest Glendenning has been engaged to play Youth in "Experience," next season.

Emille Lea and Donald Macdonald have been added to the cast of "Hands Up."

E. H. Southern has leased Mrs. William G. Fitch's home at 113 East Fortieth Street.

Walter Kingsford and Robert Fischer have been added to the cast of "Under Fire."

Ethel Wright has been engaged to support Julia Dean in "The Law of the Land."

The Grand Theater, Elgin, Ill., closed its season July 10; the house will be dark for about a month.

Lillian Keller has recovered from her recent illness and has returned to New York after her season in Syracuse.

Bertha Mann will play one of the leading roles in "Rolling Stones," which Selwyn and Company will produce early in August.

Clara Blandick will be associated next season with May Irwin in "No. 13 Washington Square."

Edwin R. Wolfe, who played Monty in the Boston "Under Cover" company last season, will be in the cast of the new Selwyn production, "Rolling Stones."

Oliver Tell has been engaged as leading woman with Julian Eltinge in "Cousin Lucy," the new Charles Klein play, which A. H. Woods will produce next season.

"Common Clay" will be produced at the Republic Theater about the middle of August. Rehearsals began Monday under the direction of Byron Ongley.

Dallas Welford has been engaged by A. H. Woods to play a leading role in "Cousin Lucy," in which Julian Eltinge is to appear.

Manager C. T. Smith, of the Star Theater, Elgin, Ill., in addition to moving pictures has inaugurated a vaudeville policy three nights of each week.

Eugene and Willie Howard have introduced a new song, "We Want a Mighty Navy," in "The Passing Show of 1915" at the Winter Garden.

Frank Coombs has signed with Weber's "The Only Girl" for next season. Bay Shore, Long Island, will be his retreat until rehearsals begin.

Florence Malone has been engaged by Selwyn and Company to play the part of Ethel Cartwright in "Under Cover" next season.

Charles A. Stevenson and Fred Graham have been engaged for "Search Me," the new Augustin MacHugh comedy, which Moffatt and Pannell will produce at Long Branch July 19.

Nate Kaufman, manager of the Chestnut Street Opera House, Sunbury, Pa., was in town last week looking attractions for his house. He secured a number of Broadway's best money-makers.

The Sherman Stock company, which has been alternating each week at Elgin and Aurora, Ill., for some months, closed their season at Aurora, Ill., July 3, and the company disbanded.

Billie Burke has leased from J. D. Lacey, a member of the New York Yacht Club, his gasoline yacht, the *Alcade*, for the remainder of the season. Miss Burke is planning to go on a two months' cruise, accompanied by several relatives.

Lillian Hale, known in private life as Mrs. Benj. S. Dean, of San Francisco, has withdrawn her suit for absolute divorce, pending an arrangement with the attorneys for both sides, for a settlement out of court.

Mr. and Mrs. John W. Nichols, who are spending the Summer in Burlington, Vt., recently gave one of their joint vocal and piano recitals there. This was one of the regular course of entertainments which are given by the Summer schools of the University of Vermont.

Sue MacManamy, leading woman of Poli Stock, Worcester, Mass., will take a four weeks' vacation at the close of her season, visiting Lake George, Lake Champlain, the Thousand Islands, and then to Detroit, Mich., her home town. She will return to New York about the middle of August.

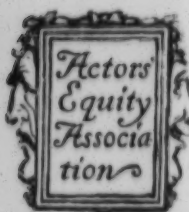
Ella Baker, who was taken suddenly ill in Columbus, O., while playing with William A. Brady's "The Things That Count," has returned to New York very much improved. She was in Mount Carmel Hospital, Columbus, the past four months. She will be pleased to have her friends call to see her. She expects to go to the country soon to spend the Summer months.

S. Jay Kaufman, who, since his return from Europe last Autumn has been the press representative for "The Law of the Land" at the Forty-eighth Street Theater, has just made an arrangement to be Lou Tellegen's personal manager for the coming season. Mr. Kaufman was Mr. Tellegen's press representative in London at the Vaudeville Theater in 1913 when Mr. Tellegen produced Oscar Wilde's "Picture of Dorian Grey."

A benefit for the widow and children of the late George H. Harris was given in Hurlitz and Seamon's 125th Street Theater last Sunday night. Among those who took part were Louis Mann, George Reban, Richard Carle, Pat Rooney and Marlon Bent, Emma Carus, Bert Williams, Julius Tannen, and Bert Levy, Walter C. Kelly, and Laddie Cliff. Mr. Harris was a well-known theatrical manager for a quarter of a century. His death last March was due to an automobile accident.

ACTORS' EQUITY ASSO'N

Actors' Day at Exposition a Great Success—
Association Warns Against Unauthorized Agents



Richard A. Purdy, Thomas Wise, William Courtleigh, and Edward Ellis.
New members elected:

Julian Hittinge Phillips Tead
Ellen Gierum Herbert Standing
Eugene Woodward

In a letter received from Mr. Oliver Morosco, he accepts the invitation of the A. E. A. to address the meeting to be held at the Burbank Theater Hall, Los Angeles, on July 17.

Mr. Thomas H. Ince has also written, saying he will gladly speak for the A. E. A. on that occasion, if his business arrangements will admit of his being in Los Angeles at the time.

We would like again to draw the attention of all our members to the imperative need of notifying the Association in case of a change of address. Letters are frequently returned to this office, consequent to a change of address, and it is then sometimes a matter of great difficulty to locate the member in question. Just now a member who was delinquent in his dues was about to be dropped from the Association when it was discovered that every communication addressed to him from this office had been returned. His new address having been at last discovered, he was given another chance.

The A. E. A. wishes to warn its members to be careful in their dealings with a certain class of unauthorized dramatic agents. These people, calling themselves "Personal Representatives," but holding no license as agents, procure engagements for actors in stock companies and moving picture companies, and then exact commission, the point being that the bill for commission is the first intimation the actor has had that he has been dealing with an agent, and he finds the salary he agreed to work for diminished by an unexpected five or ten per cent. "commission." This is not only unfair to the actor but is an infringement on the rights of properly accredited agents, who not only have to pay a license fee, but whose books are open to the inspection of government agents.

The Bureau of Licenses is willingly co-operating with the A. E. A. in its endeavor to check the activities of these persons, and one especially flagrant case is at present receiving our attention. Telegram received from Howard Kyle on July 10 tells us the welcome news that the meeting at the Panama-Pacific International Exposition on July 9 was a triumphant success, declared by officials and everybody one of the finest events of this wonderful Exposition. The scene of the meeting was out of doors in the Court of Abundance and took place in perfect weather. Those who took part in the programme included William H. Crane, Francis Wilson, Miss Olive Oliver, Fernanda Pratt, local contralto; Professor Ames, California University, and Howard Kyle, and among those present were Miss Elsie Ferguson, Madame Nazimova, Kate Grey, Jessie Busley, Zeffie Tilbury, and Lorena Atwood. A bronze medal was officially presented to the Actors' Equity Association.

By order of the Council,
GRANT STEWART, Sec. Secretary.

TO ENLARGE THE LITTLE

Winthrop Ames Purposes to Build Balcony to Seat 200 Persons

Winthrop Ames is planning an enlargement of the Little Theater for the coming season. A balcony, having a seating capacity of 200, is to be built into the auditorium, which will bring the capacity of the playhouse up to 500.

The opening attraction at the Little will probably be "A Pair of Silk Stockings," for a brief revival, after which the production will be sent on a tour of the principal cities.

SUES FOR "SUZI" ROYALTIES

Edward Rush has begun an action against Lew Fields to recover royalties amounting to \$2,931.50 from the production of "Suzy." The plaintiff alleges that on July 1, 1914, he contracted with Mr. Fields, giving him the exclusive right to present and produce the musical comedy called "Suzy," and he was to receive 2 per cent. of the box office receipts. He alleges that the royalties amounted to \$3,131.50, of which sum \$400 has been paid. He is suing for the balance.

NO JUSTUS FORMAN WILL

Justus Miles Forman, who perished in the Lusitania disaster, left personal property estimated at about \$12,000 in this State. No will has been found. His half sister, Caroline M. Bridge, of Mason, Ill., has applied to the Surrogate's Court for appointment as administratrix of his estate.

SHUBERTS ANNOUNCE NEW PLAYS

New Season to Be Most Active in History of Firm—Nineteen Productions Scheduled

Despite the chaotic conditions prevailing abroad, the Shuberts announce that next season will be the most active in the history of the firm. They will offer nineteen new productions for Broadway approval. Eleven of these are in the dramatic field and eight are musical comedies.

Heading the list will be E. H. Sothern with Margaret Dale in a play called "The Two Virtues," by Alfred Sutro. William Hodge will return to the New York stage in "The Road to Happiness," and other dramatic offerings include Edward Abeles in "The Last Laugh," "The Cry of a Child," a new farce by Wilson Mizner; "Robinson's Choice," by Harold Brighouse; "Ruggles of Red Gap," a dramatization by Harrison Rhodes of Harry Leon Wilson's novel of the same name, with Ralph Herz in the chief role; "Quinney," with an English company; "The Strange Boarder," by A. E. Thomas; "Find the Woman," by Noel-Campbell Springer; "Sealed Orders," a Drury Lane melodrama, for the Manhattan Opera House, and Walker Whiteside in "A Ragged Messenger."

In the musical field the new productions scheduled are "The Blue Paradise," "Hands Up," with Maurice and Florence Walton; "Alone at Last," by Franz Lehar, author of "The Merry Widow"; "All Over Town," featuring Joseph Santley; "The Girl from Brazil," from the German, with book by Julius Brammer and Alfred Grindwald, and music by Robert Winterberg.

FRENCH OPERA SEASON

Miss Minnie Tracey Outlines Project—A Broadway Theater to Be Leased

Miss Minnie Tracey, of 38 West Ninety-first Street, has begun a movement to establish in New York next winter a French Opera Comique. One of the smaller Broadway theaters is to be leased and a company of foreign artists will be engaged to present a list of well-known operas.

The repertoire will include "La Reine Siamoise," by Xavier Leroux, and "La Phryne," by Camille Saint-Saens, and others.

It is reported that Oscar Hammerstein will be interested in the new venture.

WIN LOWER RAIL RATES

Road Companies Get Concessions from Eastern Trunk Lines

The United Managers' Protective Association has succeeded in obtaining from the trunk line railroads an agreement to give up an increase in rates that had threatened to play havoc with road companies east of Chicago the coming season.

This increase has been in effect since May 1 last. The schedule put into effect then required each company on tour to buy forty tickets to obtain the privilege of a baggage car for scenery. According to the managers the railroads will file with the Interstate Commerce Commission in Washington on July 15, to go into effect Aug. 15, a new tariff, making it twenty-five tickets, as before the increase.

The change will be welcome to companies requiring small casts. Many of these, with only a dozen or so players, had determined to abandon tours if the rate remained up.

STOCK IN SYRACUSE

SYRACUSE, N. Y. (Special).—The Empire Players closed their engagement here week June 28 with "Caught With the Goods." As Lady Leslie, daughter of some crabbed old Earl, Miss Georgia Campbell, of the Valley Stock company, helped very much to make "A Stubborn Cinderella," one of the most enjoyable of the series of light operas offered by the company. As the flirtatious Loris, Lillian Ludlow wins her usual record of popularity. Mr. Newbold as Mac demonstrates a wider range of acting powers than his parts hitherto have called for. George Rogers as Fat and Stanley Ridges made decided impressions. The chorus is very well trained, good looking and sings well. To Mr. Charles H. Jones as director is due the credit. Mr. P. J. Howdell is manager. The performances are drawing full houses. "Mary's Lamb," week July 12.

FREDERICK E. MORTON.

ENGAGED FOR "TOWN TOPICS"

Among the principals engaged by Ned Wayburn for his forthcoming production of "Town Topics" are Trixie Friganza, Vera Michelena, Blossom Seeley, Grace Field, the Cameron Sisters, Naomi Glass, Marna Zucca, Marie Lavarre, Gloria Goodwin, Madeleine Eltinge, Flanagan and Edwards, Bert Leslie, Will Rogers, Paul Morton, Ed Gallagher, Clifton Webb, Peter Paige, the Carrey Brothers, Jimmie Fox, and Adelaide and Hughes.

Rehearsals are now in progress.

TRUEX FOR "JUST OUTSIDE DOOR"

Ernest Truex has been engaged for a leading role in "Just Outside the Door," which Henry Miller will produce in association with Klaw and Erlanger.

"The Fake Baron," to be presented in association with F. Ray Comstock, with book by Prodes Milo and Herman Haller, and music by Walter Kollo; "The Broadway Girl," with book by Max Hey and music by Hugo Hirsch and Harry Schreyer, and "Miss I Don't Know," by Charles Bakonyi and Eugene Hushka.

Some of the old companies to go on tour after having just finished a New York season will be "Trilby," which is presented in association with Joseph Brooks; "A Pair of Silk Stockings," Louis Mann in "The Bubble," Forbes Robertson in repertoire, Marie Dressler in "A Mix-Up," "The Passing Show of 1915," "The Peasant Girl," "The Three Hearts," "To-night's the Night," and "Maid in America."

The Shuberts have added two houses to their circuit of theaters by acquiring the Boston Opera House and the Metropolitan Opera House in Philadelphia, both of which will be operated under a motion picture policy.

Among the other plays to be produced which have not as yet been named will be Emma Trentini in a new opera, and Al Jolson, who will open in a new Winter Garden production about Jan. 15, following the run of a new Autumn revue.

The return of Julia Marlowe to the stage will not take place until 1917, when she and Mr. Sothern will resume their Shakespearean presentations.

RUSSIAN BALLET TO TOUR

Famous Troupe, Which Will Appear Here Next Year, to Visit Leading Cities in 1916

A tour of the leading cities of the United States in 1916 has been planned for the Serge de Diaghilew Ballet Russe, according to an announcement just made by the Metropolitan Opera Company, which is bringing the troupe to this country. The tour will extend as far West as Omaha and will embrace sixteen cities, among which are Chicago, Boston, and Philadelphia. As was announced, the ballet has been engaged to play a four weeks' engagement at the Metropolitan Opera House in this city next season.

It was only after six years' negotiations and the placing of a guarantee of \$500,000 that the Metropolitan Opera Company succeeded in contracting the famous organization for a tour of this country.

The troupe is composed of 200 people, including an orchestra of seventy men. Among the fifty-five principals are Nijinski, said to be the greatest male dancer in the world; Karsavina, an exponent of mime dancing; Kookine, originator of many of the ballets in the repertoire, and Fokina, a premiere danseuse.

NEW "TRILBY" CAST

The completed cast for the touring company of "Trilby" will include Phyllis Neilson-Terry in the title role, Lyn Harding as Svengali, George MacFarlane as The Laird, Charles Dalton as Taffy, Ignacio Martinelli as Zou Zou, Regan Hughton as Little Billie, R. Paton Gibbs as Gecko, Rose Coghill as Madame Vinard, Cecil King as the Rev. Thomas Bagot, and Carrie Radcliffe as Mrs. Bagot. The company will open at the Cort Theater, Atlantic City, on Aug. 30.

NEW PLAY BY KENYON

William A. Brady has arranged with Arthur Hopkins for the production of a new play by Charles Kenyon for which a title soon will be selected.

"A LIVE WIRE" AT ATLANTIC CITY

Helen Lowell in New Farce Comedy by Charles de Lima and Legrand Howland

ATLANTIC CITY, N. J., July 13.—"A Live Wire," an American farce-comedy by Charles A. de Lima and W. Legrand Howland, was produced at the Cort Theater here last night prior to its New York engagement. The play is written around a New England grand dame of sixty, who suddenly decides to marry a young man of twenty-four in order to prevent her property from falling into the hands of a lot of scheming relatives. Helen Lowell, the original Miss Hazy in Mrs. Wiggs of the "Cabbage Patch," played the principal role, while Harry Tighe especially recruited from vaudeville for the play had the comedy role. Others in the cast were: Frank Hatch, who staged the play; Margaret Randolph, Louise Murray, Sadie Duff, Maud Sinclair, Margaret Sedden, Charles Able, Walter Lewis, and Gilbert Clayton. John Leffer, and John W. Bratton, who made the production, intend to present "A Live Wire" in New York in the Fall. W. Legrand Howland, one of the authors of the play, will be remembered as the author of "The Smoldering Flame."

NEW THEATERS

H. K. Shockley, of Cincinnati, has taken a ten-year lease on the new theater to be erected in Decatur, Ill.

Decatur, Ill., will have a scrumptious new playhouse with seats for 1,400 people, if the plans now on water here realize. C. A. Watt, Harry J. Shockley, and C. J. Aschauer are back of the project. Ready next season if all goes well. Percy S. Ewing, Decatur correspondent of THE MIRROR, sends the news.

SYDNEY, AUSTRALIA

Interesting Gossip of Players and Plays in the South-west Pacific—Homeward Bound

SYDNEY, AUSTRALIA, June 4 (Special).—The theatrical news of the week locally has been the entry into vaudeville of Robert Parker, the eminent American baritone, who on Saturday last scored a pronounced success at McIntosh's Tivoli. Nella Webb is also headlining at this house, together with the Randall Jackson Concert Party. Hugh McIntosh is certainly getting everything new in the way of novelties.

Muriel Starr and Sylvia Bremer have both won success in the American drama, "Under Cover," produced by George Barnum, at the Criterion. Eardly Turner receives recognition for his ideal playing, and Lincoln Plumer, Boyd Irwin, and Gertrude Boswell are among the main supports.

Hugh J. Ward's Belgian appeal totaled over \$125,000, which is a world's record collection for one day. He leaves for New York on Saturday by the Ventura. There will be quite a number of theatrical stars on board. Among them, Fred Niblo and Josephine Cohan, Marion Marcus Clarke (Pier-Bush-End-Bennett), and E. J. Carroll's names also appear on the passenger list. The latter is in search of novelties for his Australian theaters.

Aziola Pierce, lately stage-manager for Muriel Starr, and now with "The Man Who Stayed at Home" at the Royal, contemplates leaving for America during the next few weeks. He was to have accompanied E. W. Morrison through the South and Panama, but could not get away in time.

Graham Moffatt's Scottish Players have been doing good business with "Scrap of the Pen" at the Palace. Harold A. Bowden is in charge of Mr. Carroll's attraction during the latter's visit to America. The play is likely to become very popular locally.

"The Man Who Stayed at Home" will go away from that "Little Hut" at the Theater Royal Friday night to Melbourne for a short season, and on Saturday the Bert Bailey Dramatic company will present "On Our Selection" for a third revival. Julius Grant, who has been away from Sydney for some time, will return as business-manager for this company. He was for a long time in that same capacity for William Anderson. Three new pieces will be submitted during the all too brief season of this clever troupe.

Charles Berkeley has gone in advance of the Cinderella Pantomime company through the States and New Zealand, still under the Williamson management.

The Gilbert and Sullivan company have had two weeks' great business with revivals of "Gondoliers" (four), "Iolanthe" (four), "Mikado" (four), and "Yeomen of the Guard" (three) performances. They will present "Ma Mie Rosette" to-morrow night, to a booked house. The Williamson firm, after repeated requests, is likely to revive several of the old-time operas, which are always welcome. "Paul Jones," "Merry England," "Rose of Persia," and "La Mascotte" are among those under consideration.

George Willoughby Dramatic company, at the Adelphi, are doing "A Thief in the Night." The company is a fair one, and report business good. They have been doing changes for several weeks.

Waddington's three picture houses are all doing "House Full" continually at every evening performance; in fact, you have to go during the day, if you want to get in without waiting.

"The Strollers," under J. and N. Tait's direction, are still touring through Victoria with good results. The Belgian Band and Operatic Singers to tour through the States and New Zealand, open early this month in Melbourne.

G. Villiers Arnold, the clever young baritone with the Gilbert and Sullivan Opera company, was the recipient of a great demonstration at every performance. He is, without doubt, the most popular of young artists to visit here. He is a clever water and oil color artist, capable singer, and a finished actor. His special fan play in "The Mikado" always calls for a storm of applause.

Daisy Jerome, Josephine Gassman and her Piccanninies are the "heads" at Brennan's National Amphitheater. Bill Bailey, of the latter troupe, is naturally a funny youngster, and has the audience with him all the time. He is only sixteen years, and should blossom into a great colored comedian. Madame Marion is still mystifying local people with her quick change act, which certainly merits all the admiration bestowed on it.

Edward Branscombe's Daughters, at the Coronation Theater Boudi, on the night I visited them had a packed house, and it seems the same is usual order of things. Lily Fitzgerald, Ford Waltham, John Campbell, and several others score well each item. There are three other companies under Mr. Branscombe's direction touring the country with big success. Melbourne attractions for this week are: Her Majesty's, "The Marriage Market"; Princess, "Driving a Girl to Destruction"; Tivoli, McIntosh's Vaudeville.

Nella Webb was the star attraction at McIntosh's Tivoli in May. Julius Knight was also successful in his two weeks' season, he extended it from one week, giving the fees for both weeks to the Belgian funds. Tom Dawson has moved on to Brisbane and New Zealand, and the Stagpoles are also on the same direction.

E. W. Morrison sailed by the Moana May 22. He will visit the Panama and go through South America before reaching New York, where he expects to be associated with Francis Purdie in "Controlling Powers," which the latter gentleman contemplates staging as soon as negotiations are completed with certain people in New York.

BRUCE R. HUTTON.

CHICAGO

New Season Looming Up—Margaret Illington Will Launch Stage Year in "The Lie"

CHICAGO, July 12 (Special).—The new season is just coming into view. From present indications Margaret Illington will launch the theatrical year with Henry Arthur Jones' "The Lie," opening at the Cort on Aug. 8. A new musical comedy, as yet unnamed, will inaugurate the season at the La Salle on Aug. 15. Willard Mack's "Kick In," reopens at the Olympic on Aug. 16.

Chicago will have a view of "Polyanna," with Patricia Collinge and an interesting cast, at the Blackstone on Aug. 20. This will probably be the most interesting event of the early season. Sept. 5 will see "It Pays to Advertise" at the Grand and "He Comes Up Smiling" with Bernard Granville in the Douglas Fairbanks role, at Powers's.

Just at the moment Mlle. Anna Pavlova is the picturesque center of interest. The Russian dancer and her Ballet Russe are appearing on a Greek stage projecting into the arena at the Midway Gardens. In this colorful open-air setting, the ballets and diversissements of Pavlova and her dancers are given an inspired note. Last week saw "The Magic Flute," "The Puppen Fee," and "La Revell der Flore" ballets. This week a series of Oriental ballets is being given.

Incidental to her appearances at the Midway Gardens, Mlle. Pavlova is appearing before the Universal motion picture cameras in Sans Souci Park. It is the Russian dancer's first experience posing for the pictures.

Margaret Anglin closed in "Beverly's Balance" on Saturday evening at the Grand. Today "The Lady in Red," with Valli Valli, moved from the Princess to the Grand. The Princess is now dark.

"Peg o' My Heart" at the Cort; "Maid in America," at the Palace, and "All Over Town," with Joseph Santley, are continuing in interest, despite the weather.

BEVERLY BRUX, JR.

FLORIDA

JACKSONVILLE, FLA. (Special).—For the fourth week of their engagement at the Orpheum, the Hazell Burgess Players are presenting Bert Leigh's "No Name Play" to their usual capacity houses. A prize of \$10 is offered to any one who, after seeing the play, suggests the best title.

Miss Burgess is scoring as Gaby, a French saleslady, who wants to go on the stage, and it is because of her debut that all the trouble arises. Bert Leigh, the author, actor-manager, is making his usual hit as Gaby's very French uncle, Vernon Wallace is the lawyer lover, and all the matinee girls are sighing with him as usual. Joseph Remington, one of the best actors it has ever been my pleasure to see, is the stage-manager. While Billie Scheller plays the brother, one of the hits of the play is being scored by Miss Bertha Noas, who renders several selections on various musical instruments.

Week July 11, "Alias Jimmy Valentine," with Vernon Wallace as Jimmy, a part that fits him to perfection. Miss Burgess will be the Rose Lane, while Mr. Leigh will be Red, Underlined, "What Happened to Mary" and "Madame Sherry."

The various movie houses are doing well, especially the Imperial, which is showing the V. S. L. E. pictures, and the Prince where Paramount pictures are shown.

WILLIAM L. BOYKIN.

STATE OF WASHINGTON

SEATTLE (Special).—At the Pantages "The Haunted House" and vaudeville June 27-July 3 to good business. At the Empress the Florence Troupe and vaudeville. Motion pictures at the Alhambra, Alaska, Clemmer, Colonial, Class A, Grand, Liberty, and Mission.

SPOKANE (Special).—Good crowds traveled with Lyman Howe through the scenic wonders of Europe, shown in moving pictures, June 27, 28. Mrs. Patrick Campbell in "Pygmalion" was given an ovation July 2, 3. "Quality Street" with Maude Adams, July 6.

Another milestone in the checked career of Low's theater, the old Orpheum, was passed July 3, when the Howard Street playhouse closed its doors. George C. Blakeslee, resident manager, since the resignation of Joseph Muller two weeks ago, received official notification that the theater would close for the summer. Mr. Blakeslee says the house will positively reopen Sept. 1.

TACOMA (Special).—"Sari," July 2 (Henry W. Savage), Mizal Hatos with good company and scenery, large audiences, Maude Adams, July 3, in "Quality Street," well patronized and complimented.

FRANK R. COLE.

FALL RIVER LINES

FALL RIVER, MASS. (Special).—The Bijou was the only vaudeville theater in the city open week July 5. In the photograph, the "Captain Courtesy," Mary Pickford, in "Cinderella," "The Romance of Elaine," O'Brien, McCormick and O'Brien, Gladys Vance, Mykoff and Vanity, and the Hearst-Sells weekly, to large attendance.

Lincoln Park Theater's regular summer season opened July 5, with J. W. Gorman's Musical Comedy company, presenting "At Palm Beach," with Deborah Corlew, Steve White, Bobby White, Maria Victoria, Sherman Wade, and a strong chorus to large attendance.

W. F. G.

POLI REOPENING, BALTIMORE

BALTIMORE, July 13 (Special).—The Auditorium Theater will be reopened on Monday afternoon, July 19, by S. Z. Poll, with a company of New York players in "Masterpiece Play," "The Blue Bird." As Mr. Poll's lease on the theater does not expire until Aug. 30, he has decided to re-engage as many as possible of the last season's Poli Players, and continue until the expiration of his lease. It is possible, then, to secure another suitable theater in Baltimore. Mr. Poll will lease it and continue his players here throughout the Fall and Winter.

OMAHA

OMAHA, NEB. (Special).—Mr. W. J. Burgess, who has been more prominently identified with theatrical management in the city of Omaha, than probably any other living person, announces that he has effected arrangements by which Shubert attractions will be booked for the Boyd Theater three days of each week during the coming season, the balance of the time being filled by a local stock company. Mr. Burgess's host of friends wish him all success in this new venture.

J. R. RINGWALT.

SAN FRANCISCO

SAN FRANCISCO (Special).—Elsie Ferguson, at the Columbia July 5, commenced the third and final week of a successful engagement in "Outcast." She will not appear in Oakland this season.

The Alcazar starts the twelfth week of "The Clausman" (picture) July 5. The Cort starts Al. Jolson on his third successful week July 5 in "Dancing Around." Walker Whiteside in "The Melting Pot" July 11.

The Orpheum has had a great card in Naimova offering, "War Brides." Rumor has it that the little star wrong big tears from Dave Wardell while at one of her performances. Others in the Orpheum bill are: Dooley and Ruzel, Lorraine and Dudley, Prince Lai Mon Kua, Lucy Gillett, Renee Floriani, Joe Cook, and "Little Hop," the chimpanzee.

The Empress had Madame Jonrell, Elizabeth Cutty, George Growans, Shaw and Lee, Madge Matland, Agnes Ahern company, and a sketch, "Toll," completed the bill.

Pantages gave Sarah Padden the first place with "The Little Shepherd of Bargain Row." Friend and Downing, Ishikawa Brothers, Dorothy Vaughn, West and Van Sieten, and the Rainbow Trio constituted a very pleasing bill.

The Wigwam produced "Winchester," and the Hippodrome offered Bondini Brothers, Brandon Russell company, Le Roy and Claire, Melville and Madono, and Mallory's Up-to-Date Minstrels.

The Trojan Women," a peace play, will again be presented at Festival Hall, Exposition, by Chicago Little Theater company; La Lole Fuller and her artists dancing July 28-31.

A. T. BARNETT.

CALIFORNIA

SAN DIEGO, CAL. (Special).—Billie Burke was seen in the charming comedy of "Jerry" at the Spreckels Theater June 28, 29. This was Miss Burke's first appearance in San Diego, and she was greeted by large houses.

The Coeds Sextette, composed of six well-known San Diego girls, including Miss Blanche Lyons, who formerly played at Coronado Tent City, headed a very pleasing bill at the Savoy for the week June 28. The act is booked for a tour of the Pantages Circuit. Jack Mack, who, with a comedy acrobat act, was the hit of the bill, has decided to live at San Diego. He purchased a location at the beach for a home.

The Sun War Pictures drew large houses at the Isis Theater June 28-July 9. "The Clausman" in photography, opened its second week at the Empress June 28, playing to capacity houses. Ellen Beach Yaw in two concerts at the Exposition July 4.

"The Aroma of Athens" was presented at the Open Air Greek Theater for the third time, at Point Loma, June 25. The cast included 250 people.

For week June 27 the Brissac Players gave a splendid production of "Broadway Jones." John G. Wray as Jones gave a breezy performance, and was ably assisted by Miss Brissac, as the stenographer. The rest of the cast came up to the high standard always maintained by the Brissac company.

Willard Hutchinson is still in the city, and is planning a trip to the "Frisco Exposition with friends.

Madge Matland, who was an added feature of the Pantages bill last week, may return for a few local engagements; she is considering an offer from some San Diego promoters.

MARIE DE BEAU CHAPMAN.

PENNSYLVANIA

ALLENTOWN, PA. (Special).—The Centre County Old Home Week was held in Bellefonte, Pa., July 2-9, and had four large feature attractions. Nervo in his high dive on an inclined plane, in which his first dive, he fell off the board, and was badly jarred, but continued his work after a day's rest. Joseph Richter in his biplane gave several very pretty flights daily.

The Aerial Howards gave their illuminated night high wire and bicycle and trapeze performance twice daily, and Edward Geer, the high aerial trapeze and giant swing performer, also gave performances twice daily; four high-class free attractions, besides which a large carnival, parades, fireworks, etc., made up a week that attracted a large crowd of people daily.

GEORGE T. BUSH.

BEN BYRON CATCHING BASS

Editor DRAMATIC MIRROR:—Sir:—Just a note to let you know that in the way of a little recreation previous to our coming season's work: my wife (Marion J. Benson) and I are spending our time at Orange Lake fishing for black bass. Season for bass opened on June 16, and since that time we have caught twenty-three bass, ranging from 1½ pounds up.

Two largest bass my wife has caught have weighed 3 and 3½ pounds, respectively. My two largest ones have weighed 3½ pounds and 6 pounds, respectively.

We think so, and are continually hoping to get hold of one that will beat the 6-pounder. Yours with best wishes,

BEN BYRON.

Orange Lake,

Orange Co.,

N. Y.

P. O. Box, No. 84.
P. S.—The 6-pound bass is the largest one taken here in fifteen years or over, and every one seems surprised to think an actor caught it.

CATERS TO CLEAN AMUSEMENTS

(From the Dayton (O.) News.)

THE NEW YORK DRAMATIC MIRROR caters to the clean amusements interests of all kinds, and it has the courage of its convictions. Unlike another theatrical paper published in a smoky city some sixty miles from here, it does not have as its motto, "Show people—may they always be right; but right or wrong, show people."

So THE MIRROR is not raising its voice—figuratively speaking—in loud protest against motion picture censorship, as many another magazine is doing.

AID IN LIBRARY

Editor DRAMATIC MIRROR:—Sir:—I wish to express my sincere appreciation of THE DRAMATIC MIRROR and its up-to-date news of the drama. I am one of the staff of the Los Angeles Public Library, and we find THE MIRROR invaluable in our work.

LOS ANGELES, CAL.

BETSEY M. FOYE.

NEWSSTORY OF THE WEEK

Manager Caught in His Own Trap

Fred Crowe, manager of the Temple Theater, Hamilton, Ont., started a big automobile in the streets of the town. In the car a big porter announced "Help Wanted" at the Temple Theater. When Coe returned to the theater the street was crowded. Every man in the aggregation put in an application. They supposed that the banner in the car meant for them to go to the theater and get a job. Crowe had to make a speech explaining that the banner was an advertisement for the play at his house. The crowd left in disgust. The story is by our correspondent, Minnie Jean Nisbet.

IN AID OF YOUNG PLAYERS

Miss Florence Walton, together with her husband, Mons Maurice, have arranged with Miss Elizabeth Marbury that her office be the headquarters for a novel Stage Costume Club. Miss Walton and Mons Maurice will contribute all costumes that they can spare and persuade their friends to do the same. These costumes, in turn, will be given to those young actresses and actors who for lack of such assistance would be deprived of a theatrical engagement. They are to prove by three substantial references their inability at the time of application to purchase said costumes. Everything will be in absolute confidence, the only stipulation being that, with his or her first available two dollars, the young actor or actress will pay annual membership dues to the Actors' Fund of America.

PICTURE STUDIO GOSSIP

FRAUNIE FRAUNHOLT has been released for two weeks by the Zenith Feature Film Corporation, by whom he is being featured in a series of two-reel comedies, to play in the forthcoming Metro production, "Her Great Match," with Gail Kane.

EDWIN MORDANT has been engaged to appear in the feature picture in which B. A. Rolfe will present Ann Murdock.

NOW THAT "A Night Out" and "The Ruling Power," two features recently prepared for the screen by Frank Dasey, are nearing completion at the Vitagraph studio, the author is taking a vacation at the Dasey cottage in the Catskills.

GEORGE DE CARLTON, who assisted Edgar Lewis in practically all his wonderfully successful productions of "Captain Swift," "The Thief," "Samson," "The Gilded Fool," and "The Plunderer," is said by Mr. Lewis to be one of the best men in the country on finding the proper locations for picture purposes, and a great deal of credit must be given him for the remarkable scenes he has discovered.

DIRECTOR CAPELLANI's new picture, "The Imposter," will show the George Washington stopping place at Fort Lee. The house stands just as it was in the Revolutionary period. It has been neglected by the Fort Lee community, but Director Capellani has seen the value of placing it before the American people, and in "The Imposter" audiences will have their first view of this place, which is famous in American history.

MAURICE TOURNER, the World Film director, is busily engaged on a play which is called "The Ivory Snuff Box." In this Holbrook Blinn is to make his second appearance in World Film productions.

THE SURE FIRE combination of Frank Crane as director and Robert Warwick as star has worked out splendidly. They are now engaged in making the Brady feature, "The Stolen Voice," which is largely based on several episodes in Mr. Warwick's personal life. Famous scenes are shown in the production, as, for example, the New York Astor Hotel Roof, the Federal League grounds in Brooklyn, and scenes on one of the most palatial yachts that the Hudson River boasts, which is owned by a famous millionaire, whose name cannot be given.

JOE SMILEY has started work on a Lubin picture based on Paul Armstrong's play, "The Renegade." This picture will be filled with many scenes bringing in three and four hundred people. It's a story which blends the East and West, and will be filled with contrast and action. Alice Brady appears as an Irish girl, who has a mind of her own and who has caught the spirit of the plains.

NEW FILM COMPANIES

ALBANY (Special).—Articles of incorporation for the following new picture companies were filed with Secretary of State Francis M. Hugo this week:

The Alce Amusement Corporation, Brooklyn, N. Y. General theatrical and motion picture business. Capital, \$10,000. Directors: Hanna Braun, Regina Broody, Anna Reiser. 740 New Jersey Avenue, Brooklyn, N. Y.

Chadokoin Amusement Company, Jamestown, N. Y. Motion pictures and theatrical business. Capital, \$15,000. Directors: Clark E. Brown, Clara M. Brown, J. Clark Brown, 35 Barrett Avenue, Jamestown, N. Y.

Standard Photoplay Distributors, New York city. Theatricals and motion pictures. Capital, \$10,000. Directors: Alexander Lichtman, Albert Warner, Harry M. Warner, 126 Claremont Avenue, New York city.

E. and G. Film Service, Inc., New York city. A general motion picture business. Capital, \$5,000. Directors: Isadore Finkler, Reuben Greenbaum, A. M. Lavine, 2 Hector Street, New York city.

Kulee Features, New York city. Theatricals and motion picture films. Capital, \$10,000. Directors: Earl D. Deremer, Wilson R. Hunter, Miles F. Gordon, 55 Liberty Street, New York city.

Maxwell Ryder, Inc., New York city. Theatrical proprietors and managers; also motion picture business. Capital, \$30,000. Directors: William B. Jackson, William A. Ihne, Max Leff, 391 Fulton Street, New York city.

Copson Amusement Company, New York city. To own and manage motion picture theaters. Capital, \$3,000. Directors: Lester D. Cohn, Alfred Schwartz, Joseph Perlmutter, 234 East Eighty-seventh Street, New York city.

The Brookside Amusement Corporation, New York city. Moving pictures and other amusement enterprises. Capital, \$10,000. Directors: Ralph A. Kohn, Henry G. Wiley, Harry Harris, 31 Nassau Street, New York city.

Alpome Amusement Company, Brooklyn, N. Y. To operate and control moving picture theaters. Capital, \$3,000. Directors: David Pomerantz, David Alsford, Joseph Silver, 149 Lincoln Place, Brooklyn, N. Y.

True Story Moving Picture Corporation, New York city. Motion pictures. Capital, \$500. Directors: A. L. Smith, Leon W. Rosenthal, David Weid, 35 Nassau Street, New York city.

Scandinavian Film Corporation, New York city. To own and manage theaters, vaudeville, and motion picture houses. Capital, \$10,000. Directors: Carl G. Voight, Ward B. Yeoman, Charles B. Small, 15 Park Row, New York city.

The Alce Amusement Corporation, Brooklyn, N. Y. Theatricals, vaudeville, and motion pictures. Capital, \$10,000. Directors: Ellis Eisenberg, Annie Eisenberg, William Miller, 554 Hart Street, Brooklyn, N. Y.

The E. M. F. Producing Corporation, New York city. To manufacture films and operate moving picture theaters. Capital, \$25,000. Directors: Ross W. Lydon, Arthur R. Brenner, Felix F. Feist, 25 Broad Street, New York city.

S. J. S. Amusement Corporation, New York city. Theatrical and motion picture business. Capital, \$1,000. Directors: Sol J. Sapier, B. J. Rosner, Henry M. Levin, 5 Beekman Street, New York city.

The Rosoff Corporation, New York city. Real estate, theatrical, and motion pictures. Capital, \$5,000. Directors: Ida Rosoff, Abraham Lubin, Isaac Catal, Brooklyn, N. Y.

The Prudential Film Corporation of Richmond, Va., has been granted a charter by the Secretary of State to engage in a general motion picture business in this State. The concern has a capital of \$175,000, and is represented by Harry M. Koster, 110 West Fortieth Street, New York city.

GEORGE W. HERRICK.

GOSSIP

Norman Tharp has been engaged for the juvenile role in "Under Fire."

Ernest Glendinning has been engaged to play "Youth in 'Experience' next season.

Miss Florence Rittenhouse has been engaged as the leading lady of the Portland Players, Portland, Maine. Talented, beautiful, and young.

The Poli Stock company at Worcester, Mass., brings its long season of over 115 weeks to a close Saturday night, July 17, with "Alma, Where Do You Live?"

MARRIAGES

Marie Theresa Schumann-Heink, daughter of the opera singer, was married in San Diego, Cal., on July 10, to Joseph Hubert Guy, a young farmer of Grossmont, near here.

DEATHS

IMERON.—The funeral of Mrs. John Imeron, known on the stage as Moira Cregan, who formerly acted with Mrs. Patrick Campbell, was held July 11, at her home, 82 West 102d Street. Mrs. Imeron died after a brief illness contracted while in Philadelphia a few weeks ago. She was born in Dublin thirty-five years ago. Her husband is now playing in "Peg o' My Heart" in London.

LEON MOOSER, a brother of George Mooser, manager for Oliver Morosco, died July 11 in San Francisco, in his forty-first year. He had lived for fifteen years in the Orient, and was the founder of the Insular Light Insurance Company of Shanghai, China. Mr. Mooser also represented the Mooser enterprises in China, and was widely known in the Philippine Islands. Mr. Mooser was a member of the Lambs and Friars clubs of this city, the Bohemian Club of San Francisco, and a number of clubs and social organizations in the Orient.

NEWS OF STOCK PLAYS AND PLAYERS



The Ticker

Stock holds its own in spite of mid-summer. Several organizations have suspended. It is true, until the regular season opens. On the other hand, some of the old companies continue and will run through the summer and keep on during the fall and winter. With few exceptions the legitimate playhouses are shut up and have been for the past month or six weeks. The conclusion is inevitable that stock has a strong hold on the public. Stock managers are not paying salaries and rents for pleasure. There is no profession or line of business that loves the almighty dollar more than theatrical managers. They get clammy about as quickly as any class. If anything, they frequently begin fumbling with the sheets long before the death sweat gathers. Consequently, the fact that many stock companies are still in action is proof conclusive that stock is popular. We are advised that some of the companies which have suspended contemplate an early return to the old stands.

GREATER NEW YORK STOCK

Keith's, Bronx.—The attraction at the Bronx Theater week July 5 was "The Cost of Living," and the B. F. Keith Players were up to their usual high standard. Margaret Fielding had an excellent opportunity of distinguishing herself as Dollie Bennett and gave a very pleasing performance. Rowden Hall was excellent in the part of Jim Roberts and Julie Herne a charming Jane Bennett. Luella Morey was very well received as Mrs. Bennett, and Walter Marshall gave his usual finished performance as Harry West. Fred C. House and Mildred Florence, seen here for the first time, supplied the comedy in the characters of William Gibbons and Tillie Jensen. Albert Gebhardt was warmly welcomed in his one appearance in the play as a tramp.

Week July 12, "The Brute," with "The Burglar and the Lady" and "The Test" to follow. Special Summer frolics have been introduced at this theater in conjunction with the regular performance. Monday night is known as gift night and on Tuesdays there is a vaudeville surprise, while on Thursdays, ladies' shirt waists will be given to those holding the lucky numbers. On Fridays amateurs enter the Chaplin contest for cash prizes, and at the Saturday matinee each child presenting fifty dead flies and accompanied by a parent will be admitted free. Ice cream is served free at all matinees.

IDA C. MALCOMSON.

EVELYN WATSON COMPANY CLOSES

FALL RIVER, MASS. (Special).—Much to the surprise of the public and patrons the Evelyn Watson Players at the Academy of Music closed their season of nine weeks July 3 with "Mrs. Temple's Telegram." The players opened here with "Within the Law," Miss Watson in the leading role. Recently Miss Elberts and Miss Watson have been alternating leads and most successfully. Much credit is due Norman Wendell, the stage director, for the finish of the productions, and there is nothing but praise for his earnest and efficient work. The aim of the management has been to furnish for Fall River audiences good wholesome entertainment and that aim has been admirably accomplished, for the plays presented have been of the best, including the high royaled dramas and many old favorites. The weeks spent in Fall River have been happy ones for the members of the company, for they have had an opportunity to enjoy real home life, of which stage people get so little. Many friends have also been made who have enthusiastically supported the company in all its ventures. The company disbanded after the performance July 3, Miss Carolyn Elberts going to Westport Beach for a short vacation, Mr. and Mrs. McHenry (Donna O'Neill) to New York, Lida Kane, Evelyn Watson, and Norman Wendell to visit friends for a few days in the country. For the first time in several seasons this city is without a stock company. Under proper conditions a stock can be made to pay here.

W. F. GEE.

ALBEE COMPANY, PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Keith's: The Albee Stock company presented week June 28 July 3, Grace George's success, "Pretty Peggy," with the company's usual success, for the first time here, with augmented cast, to S. R. O. Week July 5-10, "The Blindness of Virtue," with Berton Churchill as the Rev. Harry Pemberton, Ida Stanhope as Helen Pemberton, Sydney Shields as Effie, Helen Reimer as Cookie, and Lynne Overman as Graham. Miss Shields gave a natural performance of the character, while the Cookie of Helen Reimer was played in a delightful comedy spirit. Mr. Overman played his role with much sincerity and is deserving of much credit. Mr. Churchill made an ideal Vicar. Ida Stanhope, Lora Royars, Genevieve Cliffe, and Homer Miles were excellent in their varied characters. Fine stage settings; good performance to large attendance. "Ready Money" July 12-17.

W. F. GEE.

BONSTELLE IN DETROIT

DETROIT (Special).—Miss Bonstelle and her company took possession of the Garrick July 5 and their Summer season of stock is under way. Her company includes Corliss Giles, William Pringle, Robert Adams, Harry MacFayden, Arthur Allen, Jerome Rickman, Halbert Brown, William Powell, Willard Perry, Vincent Bernard, Leonora von Ottinger, Jane Houston, Elleen Wilson, Gertrude Workman.

The company opened with "The New York Idea," a comedy from the pen of Langdon Mitchell, which was one of Mrs. Fiske's most successful starring vehicles. It is a divorce play, leading to comedy.

ELYA A. MARGEL.

PLAYERS OF PORTLAND

PORTLAND, ME. (Special).—Keith's Stock company are giving a fine performance of the "Marriage Game." "Story of the Rosary" promised for later production.

Portland Players, after a two weeks' vacation, opened their Summer stock season with "The Man from Home." Mr. James Rennie was at his best in the lead. Miss Florence Rittenhouse, the new leading woman, lends added interest to the cast.

Cape Theater presents Richard Carle, himself, in "Jumping Jupiter." William Puette, Jr., gives exhibitions of the latest dances. Florence is pleasing as formerly. Capacity business to first-class pictures at the Empire.

AGNES ARMSTRONG.

"THE DEVIL'S WORKSHOP"

First Time Anywhere, at Scranton, Pa., by a Poli Company

SCRANTON, Pa. (Special).—Augustin Glassmire's new play, "The Devil's Workshop," was produced for the first time on any stage at the Poli July 5, by the stock company to a packed house. If the enthusiastic reception accorded it, and laudatory press notices mean anything, the play was a real success here.

In "The Devil's Workshop," Augustin Glassmire has written a play showing people who live natural lives and sin in human ways.

The story deals with efforts of a wife to gain political preferment for her husband, as she desires to have him one of the successful men of the city in which they live. She goes directly to the political "boss" for favors, and while gradually forcing her husband on the road to success, owing to his absence from home innocently becomes very close to the boss. In the meantime, her favorite brother, relying on an appeal to his sister, has covered a momentary need by forging the name of the "boss" to a promissory note. The young wife finally realizes that she is coming within the danger circle in striving to help her husband, and tries to break off her intimacy with the "boss," but he, having become aware of the brother's forgery, declares that a net has been spread for him, and declares that he will have revenge by sending the brother to the penitentiary. However, when she attempts to take her own life, the "boss" becomes shaken, gives back the note, and becomes husband and wife.

Mae Desmond as the wife and sister, was the star of the play. It is difficult to say when she is at her best, but her work in the part was certainly superior to anything she has done here. Walter Richardson as the "boss" gave a splendid interpretation of the part, sharing honors with Mae Desmond. Morton L. Stevens as "Pop" Harris gave one of the best characterizations seen here in many a day. Selmer Jackson as the brother, Mary Hill as the housekeeper, Doan Borup as the husband were unusually fine, meriting special mention. Helen Gillingwater, Arthur Buchanan, Kirwin Wilkinson and Elsie Southern filled the other roles in a satisfactory manner. The stage settings were the most costly and elaborate ever seen here. James Carroll, the manager, has done everything in his power to help Mr. Glassmire in making the production successful.

A number of New York managers have sent representatives here to see the play and they were very favorably impressed by it. "The Story of the Rosary," week July 12.

C. B. DERMAN.

EMPIRE COMPANY, NEWPORT, R. I.

NEWPORT, R. I. (Special).—Opera House, week July 5-10, the Empire Stock company, with Rose Mary King, presented "The Master Mind" with great success. The company have gained a firm hold in the patrons and are the most popular stock company Newport has ever had. With the large number of warships in the harbor and the opening of the Summer season, an increased business will result. The productions are staged with unusual attention to detail, and Stage Director Edwin Dudley is deserving of much credit for the fine performances given in the leading role. Miss King gave a strong performance of the character that met with much approval from the patrons. Julian Noa, who has made many friends by his good acting, was excellent in the character assigned him. The balance of the company gave strong support; well staged; good performance to large attendance.

Theater, Freebody Park, season under the management of Charles E. Cook, opened June 28 to large attendance with feature pictures and vaudeville. At the Colonial, large attendance to fine line of feature photoplays.

W. F. GEE.

ST. LOUIS STOCKS.

ST. LOUIS, Mo. (Special).—The Players Stock company varied from the trodden path of drama and produced "Forty-five Minutes from Broadway" in a most pleasing way week July 5. Mitchell Harris made an excellent Kid Burns and deserves much credit, as does Isabelle Randolph, who scored in the role of Mary. Vessie Farrell essayed the role of Mrs. Dean and was one of the hits of the offering. Henry Hull as the heir, Louis Calhern as Blake and Helen Gleason as Flora made valuable contributions to the success of the piece. Bob McClung played true to form and Laurette Allen as Mrs. Purdy did excellent work. At the conclusion of this production, the Players will close for six weeks. The Mid-Summer Follies opened to capacity houses at the Shenandoah July 5. Venita Fitzhugh received a warm reception at the South Side house. Roger Gray, Sarah Edwards, and George Nathanson continue to delight their many admirers. Matt Hanley in a George Monroe imitation scored a triumph. Dan Marble and Louise Allen in a little skit also proved most popular. The chorus did unusually good work and the piece was said to be the best of the variety type that the company has produced.

VIVIAN S. WATKINS.



MITCHELL HARRIS.

Leading Man, Park-Shenandoah Theater, St. Louis, Mo.

After a record-breaking engagement of forty-six weeks as leading man of the Players Stock company, Mitchell Harris will enjoy a well earned vacation by motoring in his new machine from St. Louis to his home in New York. Mr. Harris's versatility in playing both comedy and dramatic roles has enabled him to appear successfully in roles varying from the lead in "The Fortune Hunter," "The Spendthrift," and "Elevating a Husband" to "Forty-five Minutes from Broadway," and thus enabling him to establish a popularity which seems permanent.

The critic of the St. Louis Times says: "The more we see of Mr. Harris the more we become convinced that he is one of the best young leading men of the country." Mr. Harris has been re-engaged as leading man for next season. Mr. Harris has appeared as Messala in the title-role of "Ben-Hur," the lead in "The Round Up," besides appearing successfully in stock companies in Philadelphia, Detroit and Buffalo.

SUDDEN STOCK CLOSE IN ALBANY

ALBANY, N. Y. (Special).—The abrupt closing of the Summer engagement of the Lytell-Vaughan Stock company at Harmanus Bleecker Hall last week had the effect of starting various rumors as to the real cause. Mr. Lytell stated that contrary to reports, his stock season was not a financial failure. "It was neither as a big financial success as we have had other years," he said, "but when we came to a final accounting we found that the season showed a small profit. I have a very warm affection for Albany and should have, for it has done much for Miss Vaughan and me."

Manager Edward H. Hart, of Harmanus Bleecker Hall, announces that he has secured a new stock company which will open an engagement July 26.

HERRICK.

BRYANT PLAYERS, PITTSBURGH

PITTSBURGH (Special).—Cosmo Hamilton's "The Blindness of Virtue" was the offering of the Marguerite Bryant Players at the Empire week July 5, and a good business was done. The piece was well staged, and the company did creditable work. The offerings of the Bryant Players certainly are worth more than the prices now ruling. A good class of plays should make this house very popular during the Summer.

D. J. FACKNER.

"THE SERENADE" AT ELMIRA

ELMIRA, N. Y. (Special).—Two new faces appeared in the Royster and Dudley Opera company's production of "The Serenade" at Horick's July 5-10. Teddy Webb in the leading comedy role of the Duke of Santa Cruz and Charles Tingle, a new tenor, as Lopez; both pleased and will become favorites. Anne Bussert was bewitching as Yvonne and sang to excellent advantage. Carl Gantvoort proved a dashing Alvarado and Leona Stephens was a happy Dolores. Others seen and heard to advantage were K. H. Greenlaw, Edwin T. Emery, Peter MacArthur, Leonard Hollister, Anna Boyd, and John Barrett. Eugene Speyer led the orchestra in pleasing fashion and the chorus work was good.

J. MAXWELL BEERS.

BELOIT, WIS., KELLY COMPANY

BELOIT, WIS. (Special).—This city now has an excellent Summer stock company. On June 11 Mr. Kelly leased the new Wilson Theater and will play there every Friday, Saturday and Sunday, and at Lake Geneva, Wis., the first four days of each week. The offering July 2-4 was "The Beauty and the Banker," and July 9-11, "Whose Little Girl Are You?" In the Kelly Stock company are Sherman Kelly, Macy Will, Margie La Grand, Jack Hughes, Baxter Newton, E. V. Faulhaber, Billy Ray, George Shelton, Ralph Eaucclair, Harry B. Sherman, and Nellie Sherman, all capable people.

Mrs. J. A. DUMSER.



ROWDEN HALL.

Leading Man of the B. F. Keith Bronx Stock Company.

The enormous success achieved by Rowden Hall as leading man of the B. F. Keith Bronx Stock company in the face of the many and great counter attractions is a circumstance of which the management feels justly proud. Mr. Hall has a large following in this city, which is nightly proved in the enthusiastic demonstrations upon his first appearance in the cast. He makes an ideal hero in physique and mien. His concentration of intellect, grace of action and splendid precision in utterance and method make his characterizations stand out clearly.

WHERE WEARY STOCK WILL REST.

As far as this department is advised, the summer whereabouts of stock players will be as recorded:

Manhattan Players, of Rochester, N. Y.: Mr. MacGregor and wife (Miss Waldorf) home on Riverside Drive, New York city. Miss Waldorf plans to appear in a new play in the Fall, one which is now being dramatized from a popular novel, the name of which she declines to disclose. She says she may do a little cooking and darning, but she's going to have a real rest, though her husband's theatrical enterprises make it appear that she is going to be rather busy keeping him from overdoing. He plans to do at least six new plays next Fall, besides assembling several casts for "A Pair of Sixes" and "A Full House," which are being played in New York to capacity business.

Mr. Tommy Emory will hang around the Big City until he finds out the part he is to have in a new Cohan-Harris play, and then go knockin' round.

Mr. Cossent and wife, at their country home, Staten Island, near where the fishin' is good. When the leaves begin to turn he will rejoin Granville Barker's company, which will tour the country in Shaw's "Androcles and the Lion," which play, it is reported, will play in the Lyceum during the coming season.

Mr. Wood will go to Sound Beach, Conn., to rest before assuming an important role in a new play that is now receiving its finishing touches from the author. Miss Horton will go directly to Horton from here, the town, she declares, takes its name from her family. After a brief stay she will come to New York, taking her two saddle horses, and will camp on the trail of an author whom she wants to convince that she is the true type for a character of big importance in a play he has written.

Mr. Galloway will rest on his farm in West Falls, Va., where he raises all sort of truck. In the Fall he joins "A Pair of Sixes" company.

Miss Morse will go to her cottage at Monroe, Sullivan County, hard by the country estate of George M. Cohan's father and mother. The Fall will find her back in New York rehearsing in one of the new Frohman companies.

Miss Kosta will reopen her little apartment on Washington Heights, in New York, take the cover off the piano and start to vocalize.

Miss Watson will live with Miss Waldrop in New York, and it is likely she will be seen in one of the minor roles of "A Pair of Sixes" when it opens.

Montagu Love will devote his immediate future to motion picture work, but in the Fall, it is announced, he will assume the leading role in a big romantic drama which will have its premiere in New York.

Miss Tell will come to New York to begin rehearsals for a leading part in a new

play to be produced in the Fall by A. H. Woods, in which Julian Eltinge will star. It is called "Cousin Lucy," and was written by Charles Klein, who lost his life on the Lusitania. The last writing done by him was on this manuscript.

CALBURN COMPANY, BRIDGEPORT

BRIDGEPORT, CONN. (Special).—A worthy successor to "The Merry Widow" is "The Merry Widow Re-Marrried," the play which the Calburn Musical Comedy company offered to the patrons of the Lyric Theater week July 5. The play was immediately stamped with approval by the large audience present. There is plenty of good music, fine scenery and gorgeous costumes, and the full cast of the Calburn company appeared. Alonzo Price directed the piece, which is a guarantee of perfection. His interpretation of Rudolph is indeed very good; in fact it is the best Mr. Price has done since he has joined the Calburns. Arthur Burckly in the leading role, that of Danilo, plays the part splendidly, and scores repeatedly in his song numbers. Miss Florence Mackie played the part of Zozo and was positively delightful. In her song numbers she is absolutely captivating. Neil McCune was particularly pleasing and made a big hit with the audience. The role of Vana was ably taken care of by Irene Cattrell, who with her charming manner and good looks was very well received. Laura Millard as Anastasia is very good. Miss Millard was welcomed back to the cast after having a week's rest. Harry Luck, John Rowe, and Jack Kearney, the comedians, were well received and took care of their respective roles in their usual able manner, as did Billy Lynn in the role of Brossillian. Too much credit cannot be given the musical director. The chorus ensembles and finales are made perfect under his excellent leadership. "The Girl from Nowhere" week July 12.

The Burr-Lynner Players, which held the boards at the Park Theater, lasted out the week in "The Spice of Life." Lack of patronage was the cause. ALLEN P. WEIL.

MRS. BAKER'S PLAYERS

PORTLAND, ORE. (Special).—The Baker Theater will keep its identity and its name, notwithstanding that George L. Baker, who was inaugurated as City Commissioner, has withdrawn entirely from its ownership and management.

Mr. Baker put in several busy days just prior to his entrance into official work for the city in disposing and arranging for the future of his theatrical interests. All of his stock was transferred to Mrs. Baker. Then the stockholders elected directors and the directors elected Milton W. Seaman general manager for the company and Lee H. Pearl house manager for the theater. A bigger and better company of Baker Players than ever before is Manager Seaman's announcement for the season, beginning in September. Arrangements for securing some of the biggest recent play successes for presentation by the Baker Players have been made and negotiations for others are under way.

The personnel of the new Baker Players is now in the making. As leading man Edwin Woodruff has been engaged. He is a Portland favorite, who has already made good in the position, and was selected by Manager Seaman from a long list of actors of note. Walter Gilbert, who is thoroughly established in the good graces of Baker patrons, will again be a member of the company, and so will Mary Edgett Baker, daughter of Mr. Baker and one of the most popular members of last year's company. Mr. Seaman is not yet ready to announce his leading woman, but declares she will be found worthy in all respects to succeed the leading women who have proved winners with the Baker Players in former years. LOGAN.

KEITH PLAYERS, UNION HILL, N. J.

UNION HILL, N. J. (Special).—The Keith Players at the Hudson presented "Rebecca of Sunnybrook Farm" July 5-11 to crowded houses the entire week. The production, under the direction of W. C. Masson, was excellent. Ann MacDonald as Rebecca gave one of the finest performances seen here this season. She handled the role in her usual excellent manner and was warmly applauded for her efforts. Clara Evans as Abigail Flagg was immense, and was a fitting climax to the comedy brought forward in the play. Mr. Evans is already a firmly established favorite here. The Misses Francine Larrimore, Mardette Frost, Rose Ludwig, and Maud Simmons as the village children were excellent. William H. Sullivan as Adam Ladd gave his usual fine performance. Others in the cast doing excellent work were Caroline Hall, Lottie Church, Alice Butler, Antoinette Rochte, Joseph Lawrence, and Charles C. Wilson. This week, "A Fool There Was." Coming, "Innocent." E. A. GREWE, JR.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—The Littlest Rebel, with Muriel Cole in the title role, was the Fisher Players' bill at the Shubert July 4-10. Frank M. Thomas appeared as Morrison, and William H. Forrestelle as Cary. Irene Summerly was Mrs. Cary, and Mollie Fisher, Sally Ann, Frederic Van Rensselaer doubled Sergeant Dudley and General Grant. While the entire performance was of a high degree of excellence, special praise is due Pete Raymond for his faithful portrayal of Uncle Billy. "The Devil" July 11-17. "Zaza," July 18-24.

This (seventh) is Frank M. Thomas' last week with the Fisher Players. Sam McHarry will hereafter play leads.



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JOSEPH J. PFISTER.

Two great favorites of the Wright Hunt-ington stock company, Duncan Penwarden and Earl Lee, have joined the Ernest Fisher Players, and will make their first appearance in "Zaza." Beth Merrill has also joined the company to play second leads.

JOSEPH J. PFISTER.

Bob McClung will depart from St. Louis, Mo., for a six weeks' rest to the Coast near Fair Haven, when the Players close their season July 17. Mr. McClung has enjoyed an excellent season with the company and has made many friends who will welcome him back when he returns in the Fall.

Marise Naughton, of St. Louis, Mo., was awarded her case in Judge Holtkamp's court, thereby gaining possession of her mother's furniture and valuable oil paintings. Miss Naughton departed for the East to take a rest before opening her Fall engagement.

E. W. MORRISON

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WHEN FRED MACE recently arrived in California to again join the Keystone forces he expected to have a few days' rest before starting to work, but Mack Sennett could not bear to see good light wasted, so thirty minutes after Mace arrived he was made up and working in a picture. The original Keystone four are now reunited—Mack Sennett, Mabel Normand, Fred Mace, and Ford Sterling.



A BEACHSIDE BUNGALOW COLONY, refined and reasonably restricted, sells 4 room bungalows, \$425; full size plots, fully improved, \$175 up; monthly payments; two sandy bathing beaches; natural harbor for pleasure boats; famous fishing grounds; superb ocean views; yacht clubs, hotels, tennis and all out door sports; fare 9c; seashore and country combined; 45 minutes out. Excursions leave office daily and Sunday; circular upon request.

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PICKING THE SCREEN "TYPE"

Thomas H. Ince, the world-noted moving picture producer, is authority for the statement that the whole universe would be "in the pictures" if it had a chance. And that brings us to the very interesting question, "What sort of people should be in the pictures?"

"What are the requirements for a GIRL who wishes to go into pictures?"

It is one thing to have an idea about what you wish to ask. It's quite another to be able to get an authority to spare time and take the trouble to give an adequate answer. I knew Mr. Ince to be suited to the task. But I also realized that his time is worth dollars a minute, and that he isn't what you'd call "crazy to be interviewed."

Anyway, I took a chance; clambered into an auto stage and hit the beach road which leads from Santa Monica to the unique village, two miles farther up the Coast, which is the Producing home of the New York Motion Picture Corporation.

I found everything and everybody beside Mr. Ince. There were scores of players, rows of cowboys, "sets" of Indians, bullocks, baggage wagons, and banners. The town was on the eve of a great celebration in honor of the National Editorial Association.

And it was only after a perfect hailstorm of inquiry and a regular romp over the hills and through the canyons of the mecca of the movies that I discovered the object of my search putting a leading man and woman through a big outdoor scene on the side of a hill.

If I hadn't cornered him I 'spose I'd still be wondering what the answer to my query might be. But like all real big men, when he found he was up against it he talked like a prince and was as cordial as could be.

"You have handed me a big subject," he suggested, sliding into a sitting posture on the brow of the hill and throwing his cap down beside him.

"Of course, you know, to start with I am going to talk in terms of types. We directors pick TYPES whenever and wherever we can get them."

"Theatrical producers write parts and plays around certain types. And it's the same way with picture producers. Some of the best results are obtained in the moving picture acting line when the picture and the part fit the player or vice versa. So it is that many directors make it their business to keep their eyes open, everlastingly, for the right man or the right woman to play the right role."

"But to come down to the matter of choosing a girl for the pictures," I urged, in fear that Mr. Ince might grow weary at any moment and "fly the coop," as the street gamins say.

"Oh, yes—well—" he replied, apparently turning the matter over in his brain to give it a moment's consideration.

"You see, the first requisite is youth. The second is good photography. The third

is adaptability and agility coupled with fearlessness. And the fourth is determination to make good, no matter what the task. Strange as it may seem to you, it is quite possible that the very pretty girl will not do at all, for when we come to photograph her we find she isn't 'there.'"

"But what kind of a looking girl photographs then?" I insisted.

"Oh, now you're coming down to brass tacks," he laughed. "You're so particular. You want to know it all," he added, with a squint of his right eye that gave him a decidedly debonnaire appearance.

"If I try to tell you the girl who will photograph, I'll be literally hidden to-morrow behind a great galaxy of beauty that believes itself the exact fac-simile of my description."

"Yes, but you might get a 'find' out of the lot and bless me for the rest of your days," I replied.

"No doubt about my blessing you," he nodded. "If you knew how much work I've got to do this minute you'd appreciate the blessing a whole lot better."

But he laughed so good-naturedly I just dug my heels into the soft ground a little further and waited.

"I couldn't possibly discuss that question exhaustively, now," he began again. "But here are a few general ideas that may serve your purpose."

"Usually the girl with light hair and dark eyes, regular features, rather pronounced, and an oval face, photographs well."

But don't call me names if you happen to find a whole lot of exceptions to the rule, because you probably will if you look long enough and carefully enough.

"Temperament, and character and intellect all figure in photography too, though you'd hardly believe it."

"To be a really satisfactory feminine star in the pictures, a girl must have something behind her lovely face which looks out through her eyes; which touches her mouth and gives the right kind of expression to the little lips in her face. Do you understand what I mean? There isn't a tangible name for it. But you can see it if it's there when you see a face on the screen. And you surely do miss it, if you look in vain."

"But there, that's enough, I'll be telling you all the tricks of the trade and you'll be going into business for yourself, first thing I know."

"Come on down to the stage, I've got a brand new hero working in a quaint Japanese store. Anxious to see how he likes the film business. It's his first try-out for the films. Got a minute?"

Suiting the action to the word, he jumped to his feet, gave me a friendly shove that sent me sprawling like a school boy, and was off down the hillside.

Never saw such a steam engine for working and walking and winning in my life as this Thomas H. Ince.

THEATER PROPERTIES BURN

Fire in M. H. France Warehouse Causes \$25,000 Damage

Many thousands of dollars' worth of scenery and theatrical effects stored in the warehouse of Millard H. France, at 504 and 506 West Thirty-eighth Street, were destroyed by fire last Sunday. The fire was discovered by a passerby, and by the time the firemen arrived a dense volume of smoke was pouring from the building. It took three hours to get the flames under control, and because of the nature of the building and its contents, it was necessary to dig holes in the roof to direct the streams of water.

The street floor of the building is occupied by the Miller, Funk and Hageman Company, grocers. Chief Martin said he could not estimate the damage done to the stock of the store and to the contents of the storage house, but he fixed the damage to the building at \$25,000.

When it looked as though the fire would spread, Mrs. Mary Lang and her family, who occupied No. 508, were ordered to the street. Horses in a nearby stable were turned loose in the street.

Three firemen were overcome by the dense smoke from the burning scenery. They were carried to the sidewalk, where they were revived.

CANNOT ACT IN PICTURES

United Booking Office After Actors Who Encroach on Other Fields

The efforts to check the ambition of actors and actresses who divide their talents between drama or vaudeville and the motion pictures, is emphasized by a far-reaching order against this practice. The United Booking Office, which control major vaudeville in the United States, has adopted retaliatory methods against the motion pictures by trying to discourage its actors through a reduction in salaries from appearing in moving pictures. Victor Moore was booked to appear with Emma Littlefield in Keith's Theatre, Washington, this week, but when it was found a moving version of the "Chimble Fadden" stories, for which Mr. Moore acted the title role, was to be shown in a picture theater, the comedian's engagement was cancelled by the booking office.

A similar measure occurred in the case of Mrs. Leslie Carter, whose salary was reduced from \$2,500 to \$1,500 a week when a feature picture, "The Heart of Maryland," was exhibited in cities where she was billed as a vaudeville star.

The question of the effect on the drawing power of a player who also acts for pictures has been a moot one ever since the new form of amusement acquired universal proportions. Some managers have refused to let their stars act for pictures on the ground that it cheapened them and the action of the vaudeville managers is in keeping with this policy.

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DANCING CRAZE PASSING

The passing of the dancing craze is emphasized by the announcement of William Morris that the Jardin de Danse, above the New York Theater, one of the first of the large dancing places opened when the tango and one-step swooped down on Manhattan three years ago, is to be converted into the Palais de Glace. The roof ended its career as a dancing resort last week, and the work of converting it into an ice palace will be begun at once.

The Palais de Glace will be patterned after similar resorts in Paris and Berlin. It will contain a large frozen space on which ice ballets will be given and patrons may skate. Refreshments will be served in boxes and a large orchestra will play. A small space will be reserved for those who haven't had enough of the fox trot.



CYRIL MAUDE IN "PEER GYNT."
A Morosco-Bosworth Production, Coming on Paramount Programme.

WASHINGTON

Summer Bill at Poli's, Hartford Choir Boys as Guests—Keith's and the Columbia

WASHINGTON, D. C., July 13 (Special).—A particularly interesting Summer bill at Poli's during the past week was the very excellent Poli Players' presentation of Margaret Mayo's "Commencement Days." It was wholesomely attractive and strongly engaged the artistic talents of this popular company, and a very large addition of extra people. The current week's offering is "Milestones."

Another new song composition by James Thatcher, the advisory manager for Mr. Poli of both the local house and the Hartford, Conn., theater, entitled "Way Down South," was sung with charming effect by the young school graduates last week in "Commencement Days."

At the eleventh hour there was a radical change of the Keith headliners in the past week's bill, and George MacFarlane and Fanny Brice were changed to Belle Blanche and the Paul Armstrong satirical playlet, "Woman Proposes," which introduced Ruth Allen, George Kelly, and a supporting company of nine which scored a positive hit. The success of Belle Blanche was instantaneous. An artistic entertainer of merit. She is the only woman on the stage at present giving most correct imitations of well-known stage folk and songs of particular value.

The current week's bill is notably satisfying in the programme offered, that includes the Winter Garden dance star, Swan Wood, assisted by Florence Burns and Jessie Rogge, and eight attractions in a ballet divertissement, Emma Carus, Will J. Ward and his Musical Girls, Harry Breen-Cartmell and Harris, Marie Pavey in the sketch, "Making a Star," the Old Homestead Double Quartette, and the ariel artist, Samson.

During "The Blue Bird" week the Choir Boys of Waterbury, Conn., were specially invited guests of the Poli management at the Wednesday evening performance. The boys from Mr. Poli's State were here in large numbers on a sightseeing tourist excursion, and Tuesday of the past week the Poli management, headed by Resident Manager J. W. Cone and Instructor Howard Leslie Holt, gave a huge box party to the fifty children that participated in "The Blue Bird" success. Mary and Doris Eaton, who played the principal children roles, were chaperons of the childish festival, which after the performance of "Commencement Days," there were many good things to be had.

At the Columbia, Daniel Frohman's presentation of Mary Pickford in a musical characterization, "Little Pal," and L. L. Lasky and Edgar Selwyn in an enlarged pictorialization of his own romantic drama, "The Arab," the current week is divided with J. L. Lasky's pictorial screen of "Chimmie Fadden," with Victor Moore; the last half, the Bosworth, Inc., presenting Maud Allen in "The Rumpus of the Daughter."

ATLANTIC CITY, N. J.

"The New Shynock" in August—"The Mystic Shrine" and Other Premieres

ATLANTIC CITY, N. J. (Special).—"The New Shynock," in which Dorothy Donnelly as star, and Forrest Winant, are to have parts, will have its premiere in Atlantic City the first week in August. Eugene O'Brien will be the leading man. Louis Calvert made a wonderful success in this play in London.

A new Selwyn farce, "The Mystic Shrine," by Avery Hopwood, had its premiere at the Apollo July 5, remaining all week. Madge Kennedy and John Cumberland headed the excellent cast of the piece, which seems destined to enjoy a successful run on Broadway early next season. Miss Kennedy is, perhaps, even better in the role of Blanche Wheeler, the young wife of the Mystic Shriner, than she was in "Twin Beds."

Plot: Billy Bartlett is so slow and good that his wife becomes tired of him, and talks of a divorce, saying she wants a man who drinks and swears. Billy tells his friend, Jack Wheeler, who has the apartment upstairs, of his troubles, and Jack tells him how he holds his young wife's love. He advises Billy to have a "Mystic Shrine" that is some place where he can go occasionally to keep his wife wondering as to his whereabouts; he also tells him to hit the "high spots." Blanche Wheeler becomes suspicious of her husband, and one night when he is attending the "Mystic Shrine" and Mrs. Bartlett has gone to the opera with a former wooer, Blanche and Billy Bartlett resolve to be discovered by them, on their return in a compromising situation. They sit in Billy's apartment until the wee hours drinking and eating cocktails waiting the return of husband and wife; they soon fall asleep from the effects of liquor, and are thus found. Laura and Jack are shocked, and each resolves to get a divorce, but the lawyer, Jealousy, who is called in, after many funny examinations finds that nothing terrible has happened, and, of course, all is well again.

John Cumberland won favor as the "too good to be true" husband, Lucille Watson as Laura Bartlett, and Jack Wheeler as Jack Wheeler. got all that could be expected out of their parts, while Ferdinand Gottschalk as the crafty old lawyer was fine.

"Hobson's Choice," a new comedy of English provincial life, was presented for the first time at the Cort week July 5. It is from the pen of Harold Brighouse, and F. Ray Comstock is responsible for the production. The play is founded upon the ancient proverb, "where to elect there is but one," his Hobson's choice—take that or none. Hobson in this instance is a Lancashire cobbler, with three comely daughters. He is against his daughters marrying, especially Maggie, who is of great assistance to him in his shop. Maggie, in spite of her father's objections, marries Will Mossion, her father's most expert workman, and also starts to find husbands for her sisters. She accomplishes this end by some clever work, and the old man, finding himself beaten and having no other choice, surrenders. The performance drags along on rather a slender thread as far as plot is concerned, and lacks action. Margaret Nyblom pleased as Maggie Hobson, and A. G. Andrews gave a splendid portrayal of the obstinate, fiery old Hobson.

Viola Rouch, Gypsy O'Brien, Harold de Becker, Marie Lippert, Mary J. J. Hartford, Whitford Kane, Agnes Dornstree, and Leonard Mudge were in the cast.

"A Live Wire," a new play by Charles de Lima and W. S. Howland at the Cort current week. Business at the Cort has materially increased under the management of William F. Moillitor, who succeeded Ben Harris some weeks ago.

A new Cohan and Harris comedy, "Me and My Dog," at the Apollo current week.

Fritz Schuff topped a good bill at Keith's week July 7.

New Nixon is playing popular vaudeville to

good business. Merritt's Wrestling and Dancing Bears week July 5, afforded much amusement, as they took a ride on the boardwalk in a rolling chair last week.

H. C. KELLEY.

BOSTON

Lonerans Come Back in August—Castle Square's Production of "Shenandoah"—"Baby Mine" Next

BOSTON, July 13 (Special).—The Lonerans Players ended their season at the Majestic Saturday, July 10. Business Manager Phelan announces that the company will reassemble to begin another season Aug. 2, possibly with Mary Nash heading the company in "The Woman."

The Castle Square will remain open at least until the end of the month. This week's bill is "The Blue Mouse," with Eleanor Gordon, Kate Ryan, and Mrs. George A. Hibbard added to the regular company. Next week, "Baby Mine," Mary Young comes back to the Castle, probably to play the season out. She has been out of the bill now a couple of months.

Last week's production of "Shenandoah" at the Castle Square was excellent. Mr. Craig added an effective touch to the third act by interpolating motion pictures of battle scenes and of "Sheridan's Ride." A note in the programme read:

"This is the fifth time that Al. Roberts, assistant director of the Craig Players, has produced 'Shenandoah' in stock. The first time was twelve years ago at Proctor's Fifth Avenue in 1903. The fourth time he produced the war play it was at the Harlem Opera House, and it was there he met John Craig. Their association began at that time, and has continued to date."

R. A. Roberts, recently deceased, the father of Al. Roberts, also produced "Shenandoah" in 1899 at the old Twenty-third Street Theater, New York. The books in military tactics then used in training the supers are the same that Mr. Roberts has treasured all these years and used last week to rehearse the supers now playing.

H. T. Parker, dramatic editor of the Transcript, started for Japan early in the Summer, but severe illness kept him in San Francisco, and he has abandoned his trip to the Orient. J. R. Clapp has been in charge of the department in Mr. Parker's absence.

The old Boston is doing a good business with feature pictures and the Fadettes' Orchestra.

FORREST IZARD.

CANADA

TORONTO (Special).—At the Madison Theater, July 5-10, "Waterloo," with Farnum Barton to not only excellent audiences in number, but quality as well. This is the first step in the direction of an uptown theater, and in view of Toronto's half-million population, it is strange that managers have not tried it sooner. This beautiful little playhouse is situated on the edge of fashion, in the northwest section of the city, and with attractions like Mr. Barton and his associates, will draw well. Mr. Lynn Osborne, former member of Miss Haswell's company gave support. Of Mr. Barton's superb acting, his Corporal Brewster is masterful.

"The Fortune Hunter," at the Royal Alexandra, is Mr. Robins's selection this week (July 5-10), and proves a happy one. Complicated, but to excellent advantage, especially Jack Amory as Sam Graham, and Bertha Mann as Betty. Mr. Robins is an ideal not. Large attendance.

At the Grand Opera House, July 5-10: "Volunteer Regiment" to large audiences. Mr. Phil Lips, Miss Shaw, and Miss Sherman giving a new tone to the old melodrama. Master George Branton, a boy soprano, is making a big hit with his singing.

An excellent bill, at the Hippodrome, to big business. Martin and Maximilian, musicals. "The American Girl" in selections from operas, displays a splendid voice of power and sweetness. Petenkin, Dick and Morrison, with a lot of new selections, are an excellent trio, and Harry Leonard, with his Hebrew monologue, is also a hit.

At Loew's, July 5-10: Ned Nester and his Eight Sweethearts head a splendid bill to overflow houses. Al. Fields, the cabby, and Ben Smith in blackface are also good. Lowell and Esther Chellis, a juvenile comedienne, best of the balance.

At the Strand, July 5-10: "The Arab" with Edgar Selwyn and Theodore Roberts, and "The Woman" with Wanda Kelly, split the week at this popular house. Pictures are excellent, and, as usual, the orchestra is immense. The music is as much attraction as are the other features.

GEORGE M. DANTRE.

MONTREAL (Special).—For week July 5-10 the Orpheum Players put on a capital production of "At the Top of the World," and set this exceptionally good scenery. As the dashing hero, Captain Hollbrook, Mr. Edmund Elton had a character in which he showed to particular advantage. Miss Shoemaker gave a charming and at the same time powerful performance of Aline Graham. Cary Gillen did another clever piece of work as Father Shannon, the jolly Irish priest; Ainsworth Arnold as the black-maling lawyer, was excellent; Florence Roberts as the negro maid, Hattie, was certainly clever, and William Wells was good as the district attorney. "Zira," July 12-17, for the benefit of the Soldiers' Wives Fund. A tabloid opera company, appearing this week in "La Fille de Tambour Major," is the feature at Schmet Park.

OTTAWA, ONT. (Special).—Dominion, July 5-10, farewell week of the Frances McHenry Players, presenting "Billy" to good business. Russell, July 8-10: Valentina Crespi Concert. Francis, July 5-10: Russ Forth Comedy company in "Going Home" and pictures to big business. The Family, July 8-10: "The Victim" is the film feature to the usual capacity business.

EDMONTON, ALTA. (Special).—The vaudeville offerings on Pantages Circuit week July 3-8: Henriette De Serres, Living Models, and Welch and Carbasse in "Her Wedding Night." The other acts are all of good quality. Business good.

CALGARY, ALTA. (Special).—Pantages vaudeville, July 3-8, at the Grand, drew good business. Juliette Dika and Sieber and North made an excellent impression. All the other acts were enjoyable. Musical stock is to be tried at the Lyric for the present. John Wilson, late manager of the Empire, Edmonton, is now treasurer at the Grand.

GEORGE FORBES.

NEW HAMPSHIRE

CLAREMONT, N. H. (Special).—"Ranch 101" gave two exhibitions to big crowds July 7. The show is first class, and Jess Willard is a great drawing card.

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STUDIO GOSSIP

THE FLYING A company of Director Harry Otto is busy working on a thrilling detective story, called "Unmasked."

For VIVIAN MARTIN's next picture, "The Little Dutch Girl," it was necessary to build a complete Dutch village. The buildings are located at Watson's farm, near Fort Lee.

SID OLCOTT is certainly making good with a vengeance down at the Famous Players' studio. Director Olcott has already completed two Famous Players' productions, "The Moth and the Flame" and "Seven Sisters," and rumor along Broadway now has it that he is to stage the next Mary Pickford feature.

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Whereas, The co-partnership heretofore existing between Frederick Yung and Charles Geoly under the firm name of Eaves Costume Company, transacted business in this State under said name for more than three years; and

Whereas, Said co-partnership has been dissolved by limitation on June 30, 1915, and said Charles Geoly desires to continue the use of said firm name, Eaves Costume Company;

Now, Therefore, I, Charles Geoly, pursuant to the provisions of the Partnership Law do hereby make and sign this certificate and declare and certify that I, Charles Geoly, intend to transact business under the firm name, Eaves Costume Company; that the principal place of business is 110 West Forty-sixth Street, Borough of Manhattan, City of New York; And I further declare and certify that my residence is 2303 Belmont Avenue, New York City.

CHARLES GEOLY, L. S.

STATE OF NEW YORK.

CITY AND COUNTY OF NEW YORK, ss: On this 6th day of July, 1915, before me personally came Charles Geoly, to me personally known and known to me to be the individual described in and who executed the foregoing certificate, and acknowledged that he executed the same for the uses and purposes therein mentioned.

ALFRED E. PETERSON, Notary Public of Kings Co., No. 45, Certificate Filed N. Y. Co. 47, Register No. 6100.

CHARLES CHAPLIN has been forced to buy a new pair of comedy shoes. He has trudged about in his old ones until they literally fell to pieces and he is now busy trying to mould a characteristic shape to his new ones, which it is said he purchased in a second-hand shop in San Francisco.



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A BREEZY NOR'WESTER

Lively Business and Frisky News in the
Metropolis of Oregon

PORTLAND, ORE. (Special).—Mina Hajo, in
the role of "Sari," filled the Hellig the last
four days of June. While in Portland, Man-
ager Arthur Phinney signed a new tenor in the
person of W. Ernest Crosby, a member of the
Apollo Club, whose dramatic ability, however,
was discovered at an Empress amateur night
only the week previous. En route, Director Oc-
tar Spiroescu is drilling Crosby for the role of
Lancel, now played by H. W. Marsh.

Peace has been restored between the musicians
and the Portland theaters. In mid-June the
musicians gave notice of a new schedule, where-
by 12 shows must employ ten musicians; \$1.50
attractions, eight vaudeville houses, six with
proportionately high individual salaries in case
of fewer numbers than the minimum. The the-
aters responded by giving all their musicians two
weeks' notice that they would dispense with mu-
sic. Thereupon the Central Labor Council dis-
covered that the theaters were taking their or-
dinal action, had acted not in accordance with
the regular procedure provided in such cases.
The musicians withdrew their schedule, the the-
aters revoked their lockout, and matters stand as
before.

The Orpheum and the Empress, both Considine
houses, have switched attractions, the change
taking place July 4. For the Summer the Or-
pheum is showing pictures, *Big Four and Mutual*.
The Empress continues the regular vaudeville,
with prices reduced, however, to Summer fig-
ures. By the change, the Empress gains 150
seats, from 1,850 to 2,000.

John Gardner and Helen Valley pleased the
Empress audiences with their snappy sketch,
"Just Half Way." Labor and Green, col-
ored, cleaned up the house with their singing.
Carl Reiter, one-time manager of the Seattle
Orpheum, made good with Hebrew stories. No
greater monk than Maximilian has appeared on
the Portland stage.

The Kirksmith Sisters, six instrumentalists
and singers, gave an excellent entertainment
at Pantages. Margaret Edwards, advertised in
big type as "Truth in the Hypocrites," danced
gracefully in scant robes. It was a girl bill
throughout.

Elfrida Heller Weinstein, Portland soprano,
was the star attraction at the auditorium at
the Oaks Summer Park. The Boston Trouba-
dours amused with an extravaganza, "A Night
in a Cabaret."

Signori Lombardi, Ingar and Galazzi, and
Signorina Schinetti, of the Lombardi Italian
Grand Opera company, headquarters of which
are now located in Portland, are on the bill at
the National, with bits from grand operas, sceni-
cally staged.

The Columbia Theater, one of the best mo-
tion picture houses in Portland, has been leased
to Jensen and Von Herberg, of Seattle, and is
now operated by the lessees. Foster and Klei-
ser, who built the house two years ago at a
cost of \$125,000, are retiring from the opera-
tion of motion picture houses in San Francisco
and Seattle, as well as in Portland, and will
limit themselves henceforth to outdoor adver-
tising, in which business they control the Pa-
cific Coast from San Francisco northward.

Pictures of the week were: "Graustark," at
the Orpheum; "The Dictator," with Johnny
Barrymore, at the People's; Robert Warwick,
in "The Face in the Moonlight," at the Col-
umbia; William Farnum, in "The Plunderer,"
at the Star; Grain Johnson, in "Fighting Bob,"
at the National.

In the suit brought by Manager James, of the
Majestic, to deny the right of the Mayor to
delegate to a Board of Commissioners the power
to censor motion pictures, the courts sustained
the censor.

Melvin G. Winstock, who last year organized
and built the National Theater, a \$150,000 mo-
tion picture house, has retired from the manage-
ment of the house, and will go into the produ-
cing business. He has been succeeded by M. M.
Rouse, who for the past two years has been
connected with the Paramount service in South-
ern California, New Mexico, and Arizona.

Vaudeville and pictures at nickel prices at the
Lyric continue to draw the crowds and to sat-
isfy them.

JOHN F. LEONAS.

JERSEY CITY, N. J.

JERSEY CITY (Special).—Robinson and Burns,
lessees and managers of the Monticello Theater,
assumed charge of the Log Cabin and Jersey
Astronome July 3, with pictures only, to fine
business.

All the moving picture places are doing a big
business.
A big bill and houses crowded at every per-
formance is the state of things at Keith's,
where the patronage is growing larger all the
time. The programme July 5-7 consisted of
acts by Arthur Sullivan and company in a
clever crook playlet, Six Musical Gormans, a
fine act; Empire Comedy Trio, singers; Saunders
and Cameron, grotesque jugglers; the Cecile
Trio, singers and dancers; Lone and De Vere,
song and dance. Appearing July 8-10: Minnie
Allen, Tuttle's Collegians, Four Charles, Ten
Girls' Musical Act, Gardner and Rose, Martin's
Whirlwind Dancers.

"Rigoletto" was the opera presented at
Palisades Park July 5-11 to good patronage by
the popular Avitabile-Martille English Opera
company.

The business done at Keith's July 5 was the
largest ever. The matinee alone was bigger
than the business done all the same day one
year ago.

WALTER C. SMITH.

"DAVID GARRICK" ON THE CAMPUS

LAKEHURST, N. Y. (Special).—An attractive
outdoor presentation of "David Garrick" was
given on the campus of the old Seminary here
by the pupils of the English department of
Starkley Seminary, June 22, under direction of
Lillian Corbin, of New York. The audience was
large and appreciative. The costumes and set-
tings were beautiful. The play was given in
honor of the commencement season. The stu-
dents gave a splendid performance. Those
worthy of special mention are S. R. Board as
David Garrick, Miss Lee Sackman as Ada Ingot,
and Gerald Eldrid as Squire Chivy. Mr. Eldrid
comes rightly by his talent for the stage, being
the son of Mrs. Gordon Eldrid, of vaudeville
fame, of one of the oldest theatrical families in
America.

LILLIAN CORBIN.

MINNESOTA

BLUE EARTH, MINN. (Special).—July 24, re-
turn of Annette Kellermann in "Neptune's
Daughter." Regular season opens Sept. 2 with
"Don't Lie to Your Wife." First-class attrac-
tions now booking for season 1915-16 should
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PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Opera House:
Week July 5-10: Special feature, Viola Allen
in the photoplay, "The White Sister," and
other special features to large attendance.
Emery-Mattie Choate and company, George W.
Jones and Harry Silverstein, Burton Reed, Gertrude Cogert, and the Ed. Zoeller Trio to
large attendance.

The Union Players closed their engagement
July 10. Jene McAuliffe, Nance Shannon, Lil-
lian Leslie, and Billy Seymour have made many
friends.

Bijou: Nickel, Casino, and Gaiety theaters are
drawing good attendance with feature pictures
and photoplays.
Strand: "The Rugmaker's Daughter," Maud
Allen, and Bob Van Buren. "Conscience When
the Spirits Moved," Blanche Sweet in the clew,
"Greater Love Hath No Man," all to good
attendance.

W. F. GER.

PITTSBURGH

PITTSBURGH (Special).—The stadium of the
Hippodrome at Forbes's Field seated over 20,
000 people July 5, witnessing the only per-
formance at the Hippodrome this season. On
the bill were the Oliver Troupe, Pearl and
Marie, Fisher's Band, and numerous other acts,
and the grand finale was a wonderful display
of fireworks.

The photoplay "Scandal" was housed for a week
at the Grand, July 5-10, and "The Spoilers"
followed. The latter just recently completed a
run at the Nixon. Bessie Barriscale in "The
Reward," drew good houses at the new Dav-
is. "Should a Mother Tell?" July 12-17.
The Schenley had "The Clemenceau Case," the
first part of the week, and "The Cup of Life"
the latter half.

The Schenley Summer Garden had the Musical
De Witts as the chief attraction July 5-10, the
feature film being "The Shooting of Dan Mc-
Grew." Other films were also shown.

D. J. PACKNER.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

COBURN PLAYERS: Nash-ville, Tenn., 14, 15, Knox-ville 16, 17, Athens, Ga., 19, 20, Rock Hill, S. C., 21, 22, Charlottesville, Va., 23, 24, Waterbury Conn., 26, Bur-lington, Vt., 28, 29.
FERGUSON, Elsie (Chas. Frohman): Frisco June 21-July 17.
ELL-House (H. H. Frazer): N.Y.C. May 19—Indef.
GREET, Ben. Players: Sister-ville, W. Va., 14, New Mar-tinsville 15, Wellsburg 16, Wheeling 17, Zanesville, O., 18, Barnesville 19.
HEART of a Child (A. H. Woods): Asbury Park, N. J., 23.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—Indef.
LIVE Wire (Lefler and Brat-ton): Atlantic City, N. J., 12-17.
MALLORY, Clifton (J. M. Harter): Mendota, Ill., 19, Havana 20, Bloomington 21, Freeport 22, Mattoon 23, Murphysboro 24, West Frank-ford 27, Olney 28.
MAN'S, Louie (Messrs. Shu-bert): N.Y.C. April 5—Indef.
ME and My Dog (Cohan and Harris): Atlantic City, N. J., 12-17.
OMAR, the Tentmaker (Tully and Buckland): Frisco 25-Aug. 7.
PEG o' My Heart (Oliver Mo-rasco): Chgo. May 16—In-def.
SCANDAL (W. A. Brady): Atlantic City, N. J., 19-24.
SEARCH ME (Moffatt and Pen-nell): Long Branch, N. J., 19-24, Atlantic City 26-31.

TWIN Beds (Selwyn and Co.):

N.Y.C. Aug. 4—Indef.

TRAVELING STOCK

BECKET, Marie: Trinidad, Colo., 11-14, Alamosa 15-18, BRYANT, Billy: Maysville, Ky., 12-17.
CORNFELT, Price Players: Crawfordsville, Ind., 12-31.
FRANKLIN, Muskogee, Okla., 12-17.
Graham, Tannersville, N. Y., 12-17.
HILLMAN, Ideal: Winfield, Kan., 12-17.
SPRINGERS, McAlester, Okla., 11-17.
THABERN, Al: Huntington, L. I., 14, Patchogue 15, Bay-shore 16, Sayville 17, Riv-erhead 19, Greenport 20.

OPERA AND MUSIC

LADY in Red (Herndon Cor-poration): Chgo. May 17—In-def.
MAID in America (Messrs. Shubert): Chgo. June 3—In-def.
NOBODY Home (F. Ray Com-stock): N.Y.C. April 29—In-def.
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—Indef.
SANTLEY, Joseph: Chgo. May 30—Indef.
SARI (Henry W. Savage): Anaconda, Mont., 14, Butte 15, Bozeman 16, Billings 17, Bismarck, N. D., 19, James-town 20, Duluth, Minn., 21.
ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): N.Y.C. June 21—Indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—Indef.

RICHARD and Pringle (Hol-land and Filkins): KallsPELL, Mont., 14, Columbia Falls 15, Waite Fish 16, Libby 17, Bonner's Ferry, Ida., 18, Sand Point 19, Newport, Wash., 20, Harrington 21, Odessa 22, Wilson Creek 23, Ephrata 24, Cashmere 26, Leavenworth 27, Snohomish 28.

CIRCUS

BARNES, Al. G.: Libby, Mont., 14, Bonner's Ferry, Ida., 15, Newport, Wash., 16, Chewelah 17.
BARNUM and Bailey: St. Paul, Minn., 14, Mankato 15, Rochester 16, Winona 17, GENTRY Brothers: Weston-W. Va., 14, Mannington 15, Mountsville 16, Sistersville 17.
JONES, Brothers: Bristol, Conn., 14, Winsted 15, White Plains, N. Y., 16, Yonkers 17.
RINGLING Brothers: Elkhart, Ind., 14, Hillsdale, Mich., 15, Auburn, Ind., 16, Ft. Wayne 17.
WELCH Brothers and Lessig: Arnold, Pa., 14, Freeport 15, Apollo 16, Ford City 17.
101 RANCH Wild West: Law-rence, Mass., 14, Salem 15, Lowell 16, Fitchburg 17.

MISCELLANEOUS

GAMBLE Concert Party: Can-ton, Minn., 14, Boone, Ia., 18, Falls City, Neb., 24.
GEORGE, Charles: Musical Comedy Co.: Hagerstown, Md., 11-17.
SOUSA'S Band: Frisco May 22-July 24.

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Direction CHAS. FROHMAN

CARL RANDALL

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WOMEN

Armstrong, Margaret: Grace Ab., Ia.
Burroughs, G. Frances: Bran-don.
Cox, Elvia:
Delmore, Dorothy: Sabria Dashon.
Fillmore, Nellie:
Grey, Ruth:
Henry, Marguerite: Fayles Hilton.
Hilton, Mrs. R. High:
Intropoli, Ethel:
Jarrette, Yvonne:
Kirwan, K.
Lowry, Jeanette: Isabelle Lam-on.
Kathleen Laramore:
Marion, Marcelle: Rose Mel-ville.
Margaret Merriman: Jean-ette Marion.
Emilie Melville:

Kathleen MacDowell, Mrs. Jno. McKee:
Pettis, Marie: Mrs. Chas. Perley.
Mary Pendle: True Powers.
Florence Pendleton:
Randolph, Miss:
Scott, Ivy: Juliette Shelby.
Wilson, Lou: Grace Waldo.

MEN

Asher, Jack: Jno. Atkinson.
Barnard, Murray: Thos. Ben-yon.
N. Bonville: Frank Beam-ish.
Cooksey, Curtis:
Davall, Jas.: Walter Davis.
Jno. W. Dillon: Edward De-Vis.
Jas. Devine: Herbert Dale.
Paul Desmond: Chester De-Vonde.

Fisher, Geo. P.: Daniel Frawley.
Gibson, Wm.
Hallen, Fred:
Ivamoto, Sige:
Jeffrey, Wm. W. H. Jones:
Knight, Harry: Fred J. Kelly.
Roy King: Henry Kolker.
Jacob Kingsbury:
Linker, Harry:
Maynard, Fred:
Neuman, Chas.
Riggs, S. E.: Clarence Roger-son.
Shields, Geo. Ed. F. Settle:
Eugene Shakespeare: Harold Severz.
Henry Sherwood:
Thompson, Frederic: Edw. W. Talbot.
Vedder, Will H.

OKLAHOMA

MCALISTER, OKLA. (Special):—At the Star Airdome (A. Bert Estes, manager): The Bud and Henry Musical Comedy company played to fine business July 6-10. Springer Stock company July 11-17.
Santa Souci (F. G. Walker, manager): Bud and Henry Musical Comedy company enjoyed fine business July 4, 5. Springer Stock company Sunday, July 11.
Yale-Majestic (D. A. MacDonald, manager): Motion pictures continues to pleased capacity business. "The Broken Coin" serial, July 7, pleased S. B. O. business.
Liberty (J. A. Steinson, manager): Paramount and Licensed films pleased capacity business.
Mrs. F. G. Walker is the new popular cashier of the Santa Souci Dome Theater, succeeding Miss Margaret Russell, resigned.
L. W. Brophy, of Muskogee, has been elected delegate to the National Association of Moving Picture Exhibitors, which meets in San Francisco, Cal., July 13-16.
The Lyric Theater was destroyed by fire at Sapulpa, Okla., July 1. Loss \$25,000, partially insured.
Albert Swor, formerly with Al. G. Field's Minstrels, joined the Bud and Henry Musical Comedy company, at McAlester, Okla., July 4.

OSMA NOBLE.

ALBANY, N. Y.

ALBANY, N. Y. (Special):—J. Gilbert Gordon, former manager of Harmanus Bleeker Hall, was completely vindicated before Judge Addington in the County Court June 7. After a jury trial he was acquitted of the charge of grand larceny preferred against him by the Comstock Amusement Company. While Mr. Gordon was acting as the resident manager of Harmanus Bleeker Hall for the Comstock Amusement Company, he was accused of appropriating to his own use the sum of \$959. He protested his innocence from the first, and his many friends in Albany believed him. Mr. Gordon claimed the shortage came through the failure of the company to send him checks to make good the deficiencies when the expenditures of a company was more than the income from the sale of seats. Mr. Gordon has memorandums acknowledging the indebtedness. He also had several personal I. O. U. slips from F. Ray Comstock which had not been taken up.
F. F. Proctor has decided to maintain his present policy at all of his Albany theaters, despite conditions in the theatrical field throughout the country. F. F. Proctor, Jr., who was in the city the past week said he was personally booking the vaudeville attractions that has appeared here the last few weeks, and announced other big acts contracted for to appear at the Proctor's Grand.

HERRICK.

RICHMOND, VA.

RICHMOND, VA. (Special):—Arthur Berthelet, manager of the Bijou Stock company, is to be congratulated on the excellent attraction at the Bijou, where "The Marriage of Kitty" played to large and appreciative audiences every night week July 5, with matinees Wednesdays and Saturdays.
At the Lyric hilarity is the keynote. The following bill week July 5-10: Wyatt's Scotch Lads and Lassies, "Between Trains," a pretty playlet, with a broad comedy vein cleverly acted by two women and a man, following as a close second. Then Jack and Forrie, a pair of French acrobats and equilibrists, in a neat and fast exhibition, pleases, as do James Mul-len and Alvin Cogan in "Odd Nononsense," Henry G. Rudolph, the "vazabond tenor," Bert Lamont's American Cowboy Minstrels, Julie Ring and company in a comedy skit, "Twice a Week," Nelson and Lamar, dancers; Mack and Sangster, two little girls, and Ray Conlin, ventriloquist, mimic and character impersona-tor. The motion picture exhibits at the close of every performance night and day, are, as usual, entertaining and instructive.
At the Strand, week July 5-10, Manager John-stone offered very interesting views of Rich-mond from the clouds, and pictures of the Con-federate Reunion, and a number of other ex-cellent pictures produced by the Virginia Fea-ture Film Company.
The Regent is being redecorated, repainted, and even renamed. It reopened July 12 as a picture house, under the auspicious name of The Isis. "Three Weeks" opened the house for the first four days, for the last two days "Beulah."
NEAL AND MCCONNELL.

GEORGIA

MACON, GA. (Special):—Grand: Sam and Edna Park Stock company in "Two Orphans" July 5-10. Palace: Miss Eva Ryan, the singer from the Golden West, July 5-10. Pictures: "The Woman He Wronged," July 5; "My Best Girl," July 8; "Brother Officers," July 9; "The Taint," July 8; Mary Pickford in "Dawn of a To-Morrow," July 9; "Who Pays," July 10. Princess: The Cabaret Trio, July 5-10. Wil-liam Fox, Mutual pictures, and other striking screen productions, July 5-10. Macon: Pictures only.
ANDREW OLIVER OBE.

MILWAUKEE

MILWAUKEE (Special):—The new theater now in course of construction, to cost \$100,000, will be managed by Harry Graham, formerly man-ager of the Butterfly Theater. He is now work-ing on bookings for the new house, which will open early in the Fall.
G. M.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Gene Hodgkins Produces "Le Cafe Futurist"—Emma Carus Brings a New Dancing Partner to Town



MISS ELISA CANSINO. *Floyd, N. Y.*
The Dancing of the Cansinos Was a Feature of the Past Season.

"LE CAFE FUTURIST," the new scena produced by Gene Hodgkins and Mlle. Marguerite Destrees at the New Brighton Theater, promised something bizarre. The futuristic tendencies of the specialty really consisted of hangings covered with many colored hieroglyphics and an orchestra attired in costumes adorned with similar fantastic designs.

Gene Hodgkins's Futuristic Scena

Mr. Hodgkins first appears before the curtain to explain the specialty. Mlle. Destrees interrupts him from a stage box. The skit now has Mlle. Destrees and a plot, as Mr. Hodgkins remarks, and the two next arrive—in the second scene—outside the Cafe Futurist, where they do a song, "I Never Wanted Anything So Good, So Bad, as I Want You."

The third "moment" discloses the cafe interior, while Mr. Hodgkins and Mlle. Destrees come down a long flight of white steps. There's a young negro—"an African refugee," according to the dialogue, who acts as the syncopated waiter. The three dance about and, as the curtain goes down, the musicians file up and down the theater aisle. Then the orchestra, from the lobby, serenades the departing audience.

"Le Cafe Futurist" is really a flash specialty. Mlle. Destrees has the certain piquant quality inherent to the French stage, but otherwise she does not appear to colorful advantage. She has possibilities, it seems, but here she is limited largely to the modern dances. A song, say a sprightly lyric in French, would lift up the last scene. She does little with the "So Good, So Bad" song, which lacks the necessary vivacious note. Just now there's too much dancing and Mr. Hodgkins and Mlle. Destrees really do nothing unusual along this line. Mr. Hodgkins is, of

course, a good dancer but Mlle. Destrees is essentially a soubrette. And the young negro's dance should go. There's nothing futuristic these days about a darky shuffle.

Of course, the skit might have achieved something remarkable in coloring and lighting. As it stands, it gets over largely on its noisy syncopated orchestra.

Cecil Lean's Amusing Patter Songs

Jovial Cecil Lean and striking Cleo Mayfield presented their repertoire of story and patter songs, including the "tell-a-phony tale" number and the comic wedding bit. It's a pleasant little turn. There's Mr. Lean's ingratiating smile and, if that doesn't get you, there's—well—Miss Mayfield's smile.

Ned Monroe and Keller Mack work in white face in an act along the line offered by Mr. Mack with another partner last season. Monroe poses as a book agent and the repartee starts.

"Someday a squirrel's going to get you and lay you away for the Winter," hints one of the team. And this ancient wheeze is utilized:

"What state is that in?"

"Awful."

They do a comic poker game, a war ditty called "We're Nuts from Knitting Socks for Soldiers," and a brief little humorous song of a Clattercar trying to climb a hill. We're adverse to the perpetual auto joke but this bit has a laugh in it.

Jean Chalion is a young woman who vocalizes largely along the ballad pathway of song. She does a new song, Irving Berlin's "Araby," in which the rag composer slips away from the cotton fields and the levees to sing of the geographical qualities of Araby—

"Tonight I'm dreaming of Araby,
That's where my thoughts seem to be,
You seem to beckon,
And I reckon,

I'll hurry back."

We aren't sure of these words. Miss Chalion does need, first of all, to devote attention to her diction. It's a vaudeville essential.

Emma Carus and Her New Partner

Emma Carus came to town with a new dancing partner, Noel Stuart, who succeeds Carl Randall. Miss Carus had grown startlingly slender—she calls attention to it exactly one minute after appearing—but her act has lost weight, too, with the departure of Mr. Randall.

Mr. Stuart is exceedingly tall and elongated but he doesn't seem to have a sense of humor or a personality. He dances in lanky style but nowhere does he touch a terpsichorean height. Miss Carus is doing more than she did formerly. There's still an Irish song, done with the strut, the tilting of the hat, the stroking of the chin, attributed to the Irishman—on the stage.

Incidentally, Miss Carus sang something that sounded like "Down in Bom-Bombay." Apparently it was East Indian, for six plugging Hindoos—red turbaned—from Forty-fifth Street, dashed down the aisle to chant the chorus.

We're surprised that the Palace Theater still tolerates the plugger.

Charles Olcott made a reappearance in his light and amusing little piano act, which has developed materially since we last observed it. Olcott gives a travesty of a musical comedy—from the merry villagers to the comedy king—which possesses humor. There's a touch of the satirical.

Mazie King Dances

Mazie King is now assisted by Tyler Brooks. Some time ago we caught a glimpse of Miss King at the Eighty-first Street Theater. But the act has advanced a bit since. The opening moment discloses the two—in the costumes of the '90s—seated upon a wall with a woodland setting as a background. They do the gavotte to "The Glow Worm." Pavlowa, it seems, established "The Glow Worm" as the official gavotte melody—and nobody's departed from it yet.

Then Miss King and Mr. Brooks do a cake walk—Miss King toe dances through the evolution—and finally there's a military dance. The military movements are performed by Miss King in a costume that would cause a lull in the hostilities anywhere on the Continental battlefield.

PUTTING A PLAYLET OVER

First find your actor or actress and mold your idea to their personalities as a dentist takes an impression of your jaw to fit a tooth, said Walter J. Kingsley the other day in discussing the methods of putting a sketch over. Cater to them in every way, shape, and manner. Write what they want, accept all their suggestions and then, maybe, you will get a production. That is the royal road to royalties. Flatter the actor and your battle is more than half won. If you are writing for Foy, put in a touch of pathos, and if you are preparing a script for a tragedienne, give her a clown scene. They all want to go outside their specialty. Honestly, the best way of all is the personal way. Deal direct with the player. Edgar Allan Woolf writes to-order only, and he puts over a score or more hits in as many months. Write entertainments; stick to comedy if you seek long life for your



MISS CLEO MAYFIELD. *Floyd, N. Y.*
At the Palace This Week with Cecil Lean.

little playlet. The tragedies have a brief life as a rule. Vaudeville audiences want to laugh. Be the George M. Cohan of the sketch. That is to say, learn how to get your characters on and off the stage rapidly and make laughs crackle like the fire of a machine gun. Flee the high-brow drama as the very devil. Most of us regard Brieux as the name of a cheese.

Call on the players; write to them and set forth your idea. Waylay them. See their agents. See playbrokers who handle sketches. Call on Charles Feliky, the erudite sketch expert, in the offices of Martin Beck, whose duty it is to give first aid to authors. He really and truly helps. Advertise your sketches.

Sometimes the artist will give you bulky ideas which you must not be too proud to absorb. In fact, the average writer for vaudeville doesn't consult one-half enough with the players.

Nazimova knew that "War Brides" was the piece for her as soon as she saw the script. She stopped rehearsals on another piece and cried: "This one came from Heaven." And so it did. Most of them, however, came from the city dump. A good tip is to have Arthur Hopkins read your sketch. He's a wizard in spotting strong scripts.

Here is Robert T. Haines eager to play a masterpiece—Kipling's "The Man Who Was"—and no one will give him any encouragement. Belasco's production of "The Drums of Oude" was magnificent, but it was not vaudeville. If we wanted sheer drama we could find hundreds of bulky one-act plays in England and on the Continent. An adaptor could turn out a tabloid a day for us from the available supply.

Write amusing, swiftly moving stories that permit the plot to be planted as soon as the curtain rises. Beware of the gruesome or the sombre, no matter how artistic.

IN THE LONDON 'ALLS

LONDON (Special).—Sir Herbert Tree is making a tour of the Moss Empires in a condensed version of "Trilby." He opened on July 5 at the Finsbury Park Empire. Hitherto Sir Herbert Tree has confined his vaudeville appearances to the Palace.

Mike Polaire began another season at the Coliseum on July 5 in "L'Amoureux de Calion."

Jack Norworth's musical skit, "A Synopated Romance," has proved so successful in the provinces that its tour has been extended.

Elsie Janis is doing a new war song, "What is the Number of Your Trench?"

Neil Kenyon is billed to shortly produce a big spectacle of Scotch historical interest for an English motion picture company.

Clifford Brooke produced Tom Barry's sketch, "A Breath of Old Virginia," at the Colchester Hippodrome, on July 5. Marjorie Post has the Edith Tallaferro role.

At Hammersmith, on June 28, the inquiry into the death of William Isaac Hart Collins, the booking agent, who died on Thursday, June 17, as the result of a clot of blood working its way from an injured ankle to the heart, was continued.

On Whit Monday night, at the Shepherd's Bush Empire, Mr. Collins had an altercation with an American artiste. A struggle ensued, and the next day Mr. Collins found that his ankle was injured. He grew worse and died, as stated, on June 17. The jury returned a verdict of accidental death and exonerated the artist, Larry Ceballos, who has been appearing in "Nurses."

STELLA MAYHEW IN CHICAGO

CHICAGO (Special).—Stella Mayhew and Billie Taylor headed the Majestic bill last week, and went strongly. Lew Hearn and Bonita were well received and Al Herman, the black-face comedian, received many laughs. Craig Campbell, an operatic tenor, Ethel Kirk and Billy Fogarty and the Amoras Sisters were prominent on the bill.

THE BROOKLYN BILLS

The All-Irish bill at the Prospect, last week, presented Maggie Cline, Rooney and Bent, Ernest R. Ball, William J. Kelly and other exponents of Ireland in song and name.

Elizabeth Brice and Charles King were pleasant features of the Bushwick bill last week. Clifton Webb danced with Gloria Goodwin and his Balalaika Orchestra. Dorothy Richmond presented Edgar Allan Woolf's "A Midnight Marriage," aided by Pell Trenton and Marion Breust, and Henry Lewis offered his amusing novelty monologue.

VAUDEVILLE NOTES

Portland, Oregon, will return. It is said, to the Orpheum circuit in September. Portland has had no Orpheum shows since May 9. The Orpheum attractions will be housed at the Empress, while the Empress bills move to the Orpheum. The theater names will, however, be shifted.

"An Expensive Bargain," a new playlet, will have its premiere performance at the Olympic Theater, Brooklyn, to-night. The author is Joseph Ungemach, and Edith Dean will appear in the sketch, assisted by Frank Wilson.

The Empire Comedy Four, at the New Brighton Theater last week, tried out Junie McCre's new skit, "Trailing a Smuggler," on Thursday afternoon.

U. B. O. CLAIMS FILM APPEARANCES OF STARS INJURE VARIETY VALUE

Victor Moore Cancelled in Washington Because Another Theater Offered Him in Feature Photoplay

BY WALTER J. KINGSLEY

VICTOR MOORE is out of the bill at Keith's, Washington, this week, because his picturization in "Chimmie Fadden" is playing at the Columbia. Hereafter all acts will be cancelled by the United Booking Offices when film dramas take advantage of vaudeville bookings and endeavor to divide business. The fact that Mrs. Leslie Carter's value to vaudeville dropped from \$2,500 weekly to \$1,500 after she had posed for "The Heart of Maryland," photodrama, and the current cancellation of the Victor Moore contract in Washington furnishes material for headliners actual and potential to ponder upon.

The bathing cabin de luxe a l'Ostend awaits Ida Rubinstein's pleasure at pretty Monte Carlo on City Island. She will appear at the Palace, and, as the daily newspapers recorded, she demanded a beach where she could have a French bathing machine on wheels to herself and the privilege of wearing a one-piece suit. As all the pretty and shapely actresses are posing in their single garments on the Monte Carlo beach these warm afternoons, it was not hard to arrange for Miss Rubinstein.

A vaudeville headliner was playing a convict in a motion picture a few days ago and had to work up through many scenes to the climax with a stony hearted jailer. The actor in question is a person of flinty virility and he refused to continue in the picture when the jailer appeared as a fluffy painted youth of the type seen staggering away from soda fountains. The director apologized on the ground of too much haste to select types.

Gertrude Hoffmann's production of "Sumurun" bids fair to be vaudeville's masterpiece.

Kathleen Clifford will appear for one week in Al H. Woods's tryout of the "Heart of a Child," after which she will resume her Keith vaudeville bookings.

Thomas Egan, the Irish tenor from Covent Garden, will sing a full season in vaudeville. His success warranted giving him an ideal route.

Emma Carus's dieting has reduced her weight no less than fifty pounds and left her hale, hearty and hungry. She is positively sylphlike and dances like one of the slim ballroom pets. Whatever her diet is, many corpulent players should adopt it. There's a cancellation against Fat.

Channing Pollock has gone in for liveried chauffeur and footman with his automobile,

and they look so funny that vaudeville has a bid in for them. Brother John Pollock has been laughing ever since he visited Shoreham and rode behind the gorgeous flunkies. He will handle the act if it ever reaches the two-a-day.

The Supreme Court of Rhode Island holds that Manager Lovenberg of Keith's Theater, Providence, had the legal right to arrest Conroy and Lemaire when they walked out of the bill recently after a dispute over billing. They contended that the local court had no jurisdiction over a complaint made by a foreign corporation asking for a civil order of arrest of non-residents.

Arthur Klein is a full-fledged U. B. O. booking agent and is gathering an imposing string of acts, headed by Sylvester Schaeffer. Klein has an encyclopedic knowledge of vaudeville and is quick on the trigger. He moves faster than most folk in show business, and should prosper accordingly.

Freddie Edward McKay is credited with having brought about reconciliation and reunion between Tempest and Sunshine, those tiny but spectacular sisters. He will have a harder time reconciling the Palace Theater to their short-notice cancellation of their booking for this week.

Keith's Royal Theater, in the Bronx, is prospering to such an extent that regularly three times a day the firemen stop the sale of standing room. Meanwhile, a theater across the street is half empty, whereas it was wont to be crowded.

Fay, Two Coleys and Fay ask that attention be paid by American artists about to visit England to their case in the Dundee Police Court recently, when they were charged under the Defence of the Realm Act, with failing to register when they took up residence at Carnoustie. Clarence Coley addressed the court, pleading ignorance of the law. The male defendants were fined \$2.50 each and the two women were admonished and discharged.

Shirley Kellogg is scoring a London hit in the "Push and Go" revue at the Hippodrome with the song, "Somebody Knows."

Jack Norworth's musical skit, "A Synopated Romance," written, composed and produced by himself, has proven such a success in Great Britain that he has extended his tour indefinitely and refused a flattering offer from Charles Dillingham to return to America.

SUMMER ACTIVITIES IN VAUDEVILLE; NEW ACTS BEING PREPARED

Cross and Josephine Rehearsing New Specialty—Robert Downing to Return to Stage—"Pekin Mysteries" Remain

Wellington Cross and Lois Josephine, fresh from her vacation in Maine, are rehearsing their new specialty. They will open on July 26 in Boston and their first appearance near New York will be made at the New Brighton Theater on Aug. 23.

Robert Downing is returning to the stage and will be seen next season in vaudeville. Mr. Downing will offer the "flower scene" from "Ingomar, the Barbarian," and he will probably open at the Garrick in Wilmington in September. Before leaving the stage, Mr. Downing appeared in the varieties in New York, Boston, Philadelphia and Brooklyn as Ingomar.

Gene Hodgkins, Mlle. Destrees and company have been routed in "Le Cafe Futurist," following the opening at the New Brighton last week, for four weeks in the East. "Le Cafe Futurist" will be offered at Keith's in Washington next week, with the Bushwick, the Prospect and Keith's in Boston to follow.

Mr. Hodgkins, Mlle. Destrees and company will then, it is expected, open a tour of the Orpheum time.

Clifton Webb has been engaged by Ned Wayburn and will be featured in the new revue, "Town Topics," scheduled to open Aug. 16. Mr. Webb will play a part, do

his specialty and introduce several vocal numbers.

Mr. Webb's dancing partner will be Grace Fields.

The Pekin Mysteries, headed by Messrs. Chien and Chao, will remain in vaudeville. The act has again been routed over the Orpheum time. Messrs. Chien and Chao had contemplated returning to China to engage in the manufacture of hardware.

Nan Halperin is at the Chicago Majestic this week. Miss Halperin says her Summer vacation is over. Her tour will carry her through the West and she won't be seen in New York again before Christmas.

Miss Halperin was ill during the last two weeks of her rest, but she kept up her work on her new songs, which include a new "bridesmaid" number.

M. S. Benthams has sold his yacht, "Peach IV," to Robert T. Ingersoll, who made the "dollar watch" famous. He has ordered a new yacht.

Mr. Benthams, by the way, the other day chartered a yacht for Florenz Ziegfeld, Jr., and he is looking for another yacht for Irving Berlin.

Tommy Gray is writing two musical skits for production by Bart McHugh.



Hendricks, Rome, N. Y.

MISS SOPHIE EVERETT

Appearing with Harvey Everett in Tommy Gray's Skit, "Adam and Eve Up-to-Date."

Each will have a cast of twelve. The first of the two to be produced will be "The Cabaret Girl."

M. S. Benthams is arranging a limited vaudeville season for Sam Bernard. The dialect comedian will open in the two-a-day in October.

Cecil Lean and Cleo Mayfield, at the Palace this week, return to the Shubert production, "The Blue Paradise," in the Fall. "The Blue Paradise" will be the opening Casino attraction early in August.

Tempest and Sunshine did not open at Henderson's last week in their new act. Morton and Moore deputized. They were originally booked to appear at the Palace this week, but withdrew before the opening performance.

Sophie Tucker will make her Eastern re-appearance at Henderson's on Aug. 9.

Harry Fox has apparently side-tracked his plans to appear in vaudeville in a sketch, "Every Move a Picture," by Willie Collier. Fox will rejoin the Dolly Sisters for a week at the New Brighton on July 26.

Madame Yorska is looking for a playlet to use in the varieties.

Ernest Anderson and Marjorie Burt, after completing a successful vaudeville season, spent a few weeks motoring before going to their fairs in Maine for the Summer.

Corcoran and Tom Dingle, late of "Hello, Broadway," will be at the Bushwick next week in their dancing turn, "Hoofery Follery."

Lawrence Wheat and Payson Graham will present their new sketch, "Monday Morning," written by Miss Graham, at the Bushwick on Monday. "Monday Morning" is a bare stage playlet, built about the tribulations attending a rehearsal.

Mr. and Mrs. Norman Phillips tried out a new playlet, "Sweets To The Sweet," at the Eighty-first Street Theater last half of last week. The sketch was so well received that it was given a routing. This week it is being offered at Shea's in Buffalo. "Sweets To The Sweet" is the work of Marie and Frances Nordstrom and is said to be a light playlet somewhat on the style of Una Clayton's "Just Half Way." Edward S. Keller is directing the booking.

COMING HEADLINERS

Week of July 19.—New Brighton, Fannie Brice, Mason and Keeler, Mrs. Gene Hughes and company; Henderson's, Emma Carus, Rooney and Bent; Prospect, Farber Girls; Bushwick, Lilian Shaw, Harry Girard and company. Week of July 26.—Bushwick, Belle Baker, Farber Girls, Carl McCullough; Prospect, John Cutty; New Brighton, Harry Fox and the Dolly Sisters, Van and Schenck, Leo Carrillo; Henderson's, Lady Sen Mel.

With Thanks to Mr. E. F. Albee—Mr. Martin Beck—Mr. Charles Dillingham and the
NEW BRIGHTON THEATRE CLIENTELE

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SUCCESSFULLY PRESENTED

Originality from the rise
to fall of the curtain.

N. Y. Telegraph

"LE CAFE FUTURIST"

Immediately routed for
Keith and Orpheum Theatres

Assisted by the Futurist Orchestra and Jimmy Broadway

IN THE VAUDEVILLE SPOTLIGHT



MISS BELLE BLANCHE.

Now in the Vaudeville After a Season in
"Hullo, Broadway."

The new team of Lightner and Jordan
is being routed by Edward S. Keller. Miss
Lightner is of the former team of Lightner
and Jordan and Mr. Alexander is a member
of the old Exposition Four.

Mae Melville, of Melville and Higgins, is
preparing a new single act. Miss Melville
will be billed as Mary Melville, owing to
the fact that vaudeville already had another
Mae Melville.

Trixie Friganza is playing her vaudeville
farewell at the Palace this week, preparatory
to joining the rehearsals of Ned Wayburn's
revue, "Town Topics."

Nat M. Willis is leaving vaudeville to appear
in the first Dillingham production at the
Hippodrome.

Leah Winslow has a new sketch, "Fancy
Dress," by Dion Titheredge. Purnell Pratt is
prominent in her supporting company.

Joan Sawyer made the distance between
New York and Chicago in less than seven
days on her motor cross-the-continent trip.
The dancer immediately opened a two
weeks' engagement at Ravinia Park. Miss
Sawyer plans to reach San Francisco in
time to open her vaudeville season there on
Aug. 16.

William Lorenz, who recently closed a
vaudeville season with Mrs. Leslie Carter
in her tabloid of "Zaza," is playing a Summer
engagement with the Ben Greet Play-
ers.

Ida Rubinstein, the Russian dancer and
dramatic star, may come over for a season
in vaudeville. Last week Walter J. Kings-
ley announced that Mlle. Rubinstein would
come if a certain salary demand and a re-
quest for a private bathing beach were met.

The Palace management—again we quote
Mr. Kingsley—promptly O. K.'d Mlle. Ru-
binstein's salary demand and started out to
satisfy her bathing request. Finally they
found a secluded beach at Monte Carlo, at
the end of City Island, opposite Forts Tot-
ten and Schuyler. Then they had a Paquin
representative—we're still quoting Kingsley—
draw a design for a bathing cabin de-
luxe with every toilet accessory. On Fri-
day the Palace tried out the bathing ma-
chine. Priscilla Dean, of the Metro com-
pany, and Mlle. Clairon, whose address is
vaguely given as Paris, drove out to the
beach, donned dazzling one-piece silk bath-
ing suits and officially christened the little
beach, while motion picture machines
clinked and photographers crowded each
other for desirable positions.

On Saturday accordingly Mr. Kingsley
cabled Mlle. Rubinstein: "Your own Monte
Carlo has nothing on ours for freedom.
We will give you the key to the beach."

Bert Wilcox will shortly produce three
new vaudeville acts.

This official statement comes from the
United Booking Offices:

"Victor Moore and Emma Littlefield
(Mrs. Moore), who were booked as the
headline attraction in Keith's Theater,
Washington, this week, have been canceled
by the United Booking Offices, because the
Columbia Theater in that city announces
Victor Moore in the 'Chimmie Fadden'
photo drama as opposition to himself in life
at Keith's. Emma Carus has been booked
in place of the Moores. Other artists have
been likewise penalized, and the summary
action taken against Victor Moore is an
indication of the policy to be followed here-
after toward those artists who divide their
following by playing in film dramas."

Toby Claude filed on July 8 in the Su-
preme Court her answer to the alienation
of affections action brought against her by
Marie Hartman. Miss Claude denied that
she won the love of William Smythe,
husband of the plaintiff.

Mrs. Smythe has also started a divorce
action in which Miss Claude is named as
co-respondent. In her answer to the aliena-
tion suit, Miss Claude says that Smythe
is her leading man and her relations with
him are of a business nature only.

Mrs. Smythe's action for alleged aliena-
tion of affections asks \$100,000.

Mr. and Mrs. Gobert Belling sailed on
July 3 on the *Kristianford*.

Naomi Glass, of Paul Morton and Naomi
Glass, has been signed for Ned Wayburn's
"Town Topics."

Frank Westphall and Bob Higgins, late
of Melville and Higgins, have formed a
partnership for vaudeville.

Cora Youngblood Carson's Instrumen-
talists have just completed a second tour
of the Pantages time.

"Safety First." Tommy Gray's variety
revue tried out last season, has been routed
for the coming theatrical year. Sophie
Barnard and Lou Anger have the leading
roles.

"Safety First" will open at either the
New Brighton or in Atlantic City on Aug.
23.

Ethel Clifton has furnished Lillian Kings-
bury with a new sketch, "The Coward,"
for vaudeville. "The Coward" is described
as a war playlet.

Gilda Varesi

In VAUDEVILLE

LEAD with WAR BRIDES

SOPHIE AND HARVEY EVERETT

Offer "ADAM AND EVE UP-TO-DATE"

Comedy, Talking, Singing Novelty in one

Direction ARTHUR KLEIN

CECILIA WRIGHT

Direction United Booking Offices

CLAIRE ROCHESTER

Headlining in Vaudeville

CLIFTON WEBB

ASSISTED BY THE ORIGINAL

RUSSIAN BALALAIKA ORCHESTRA

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES Direction H. B. MARINELLI

HARRY BERESFORD

NOW IN VAUDEVILLE

HARRY WEBER offers

HARRY GIRARD & CO.

In "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID

Direction EDWARD S. KELLER

THE MISSES CAMPBELL

Presenting their Southern Drawing-Room Specialty
"AT HOME"

With Permission of C. B. DILLINGHAM

ELIZABETH

CHAS.

BRICE AND KING

Now Playing a Few Weeks in Vaudeville, Presenting

"A Bit of Musical Comedy in a Vaudeville Way"

HEADLINING for B. F. KEITH

Re-Engaged for the
Great Success**"WATCH YOUR STEP"**Re-Opening
in September

Vaudeville Arranged by EDW. S. KELLER



Floud, N. Y.

MISS DOROTHY RICHMOND,
Now En Tour in Vaudeville.**TWO-A-DAY GOSSIP**

Grace La Rue is this week's topliner at Morrison's Rockaway Music Hall.

Ida May Fuller on June 18, before Judge A. B. Anderson in the United States District Court, obtained a permanent injunction against Amelia Bingham, Lloyd Bingham, and Laurence Marston, preventing them from using her invention to simulate fire and assessing damages against them.

A referee will be appointed to account for the profits and damages to the plaintiff and the costs. The sum will, it is said, amount to thousands of dollars. Miss Fuller patented her fire act in February, 1900. Miss Bingham and her husband, it is alleged, began using the apparatus to imitate fire in October, 1914, when they were playing a condensation of "Joan of Arc" in vaudeville.

Judge Learned Hand, in the United States District Court, on Wednesday, July 7, granted a discharge from bankruptcy to Fritz Scheff.

Richmond and Marion are resting in New York after a long season on the Orpheum and United time. Mr. Marion (Arthur Gutman) is a pianist and composer.

Agnes Scott, who wrote "The Red Fox Trot" and other sketches, is appearing at the New Brighton Theater this week in a new playlet of her own, "The Final Decree." Henry Keane is appearing opposite Miss Scott.

Last week at the New Brighton John Hyams and Lella McIntyre's little nine-

year-old daughter Olga, saw her father and mother act for the first time. The little one is responsible for the title of the new Hyams and McIntyre starring vehicle, "The Girl from Grand Rapids," to be produced at the La Salle in Chicago in October.

The Bijou Theatrical Enterprise Company and Bijou Amusement Company, controlling the Michigan vaudeville circuit, of which W. S. Butterfield is general manager, announces it plans for next season.

The new Franklin Theater, Saginaw, has been leased and will play "pop" vaudeville. The Jeffers, formerly the Saginaw variety house, will be remodelled and renamed the Strand, playing pictures. In Bay City, the Washington will be remodelled to offer pictures, and the Bijou will continue with vaudeville. In Flint, the Stone will be renamed the Majestic and will offer vaudeville. The Bijou will be devoted to photo-plays. A new theater, for vaudeville and pictures, will be built in Jackson. This practically disposes of the "one-night-stands" formerly controlled by the company, the houses now being devoted to pictures or variety. In addition, vaudeville houses in Kalamazoo, Lansing, Ann Arbor and Battle Creek are under the control of the company.

Marion Morgan and her dancers left on Wednesday for California. They are routed for eighteen weeks on the Orpheum time.

Francis Dooley and Corinne Sales (Mrs. Dooley) have been visiting Mrs. Dooley's mother, Mrs. R. Sales, of Louisville, Ky., before going to their home at Freeport, L. I., for the summer. Mr. Dooley and Miss Sales recently completed a tour of Australia.

The vaudeville team of Ed Gallagher and Rob Carlin has dissolved. Gallagher will appear with Ned Wayburn's "Town Topics" and Carlin will be seen in the varieties with a feminine partner.

Adelaide and Hughes come to the Palace on Monday.

Edwards Davis will open at the Prospect on Monday in a vaudeville version of his four-act play, "The Blessed and the Damned," recently tried out at Newark. The variety production, built about the third act, will be called "The Peace Cry." Mr. Davis will be supported by Jule Power.

Pearl and Irene Sans made their first Metropolitan appearances the last half of last week at the Royal Theater.

An interesting decision has been handed down by the Industrial Accident Commission of California in the case of Edna Howard against the Republic Theater, of Los Angeles, and the state compensation insurance fund.

Miss Howard is a roller skate performer. Last February she fell while walking from her dressing room on skates and sustained a compound fracture of the arm. Her demand for compensation was denied on the ground that, at the time of the accident, the young woman was not within the meaning of the workmen's compensation, insurance and safety act, an employee of the theater or theatrical circuit.

A hearing was then held before the industrial accident commission of the state, the case being presented by W. L. McConnell, manager of the Los Angeles district of the state compensation insurance fund.

The finding of the commission was in favor of Miss Howard, declaring that she was injured accidentally while in the employ of the Bert Levy Circuit, and, therefore, entitled to eight weeks of salary covering the time she was laid up with her broken arm.

Edward S. Keller is booking Harry Delf in his "single" turn. Delf has a new play in three acts called "The Thirteenth Hour," under consideration by George M. Cohan.

Emma Carus, routed by Alf T. Wilton, is playing at Keith's in Washington this week.

Gloria Goodwin

With CLIFTON WEBB

FISKE O'HARA

NOW IN VAUDEVILLE

By kind permission of AUGUSTUS PITOU, Jr.

Direction JENIE JACOBS

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD"

Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF. T. WILTON

HAZELL COX

IN VAUDEVILLE

Direction ALF. T. WILTON

Assisted by

CECIL LEAN

CLEO MAYFIELD

Direction M. S. BENTHAM

MADELEINE HARRISON

THE DANCING BEAUTY

And Her ORIGINAL

ROYAL BALALAIKA ORCHESTRA—14 ARTISTS

MAUDE LEONE

IN VAUDEVILLE

Presenting the Dramatic Playlet

Written for her
INSIDE STUFF by Willard Mack

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Management
Alexander Pantage**BURR and HOPE**In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"

Direction Jenie Jacobs

**ERNEST ANDERSON**

Motoring for the Summer

MARJORIE AND BURT

R. F. D. 4, Westport, Me.

CURRENT BILLS

New Brighton.—Fritz Scheff, Melville and Higgins the Bell Family, Agnes Scott and Henry Krane, James Huxley and Jack Boye, Juan Carlo and Fritz Noll, Miacha and Olga, Dugan and Raymond, Roeder's Invention, Prospect.—Lillian Shaw, "A Mile a Minute," Milo, Jim Toney and Anna Norman, Mr. and Mrs. Gordon Wilde, the Danville Quartette, Pearl and Irene Sana, Wilton Sisters, John Spisel and company.

Rushwick.—Sam and Kitty Morton, Frederick

V. Bowers and company, Billy McDermott, George Felix and the Barry Girls, Minnie Allen, Ward Baker, Martha Russell and Patrick Calhoun, the Olivians, Novelty Clintons, Palace.—Beatie Clayton company, Hyams and McIntyre, Trixie Friganza, Cecil Lean and Cleo Mayfield, Lew Dockstader, Odiva and her Seals, Bankoff and Gille, Bert Wheeler and company, Regent Quartette, Henderson's.—Conroy and Le Maire, Morton and Glass, Anna Chandler, John and Mae Burke, Moran and Wiser, Bernard and Scarth, Will Morrissey.

The current week is understood where no date is given.

VAUDEVILLE DATES

Dates Ahead must be received by Friday for the next issue.

ALLEN, Minnie: Bushwick, B'klyn.
BAKER, Belle: Keith's, Phila.; Bushwick, B'klyn. 26-31.
BAKER, Ward: Bushwick, B'klyn.
BALLETT Divertissement: Keith's, Wash., 19-24.
BALZAR Sisters: Keith's, Phila. 19-24.
BANKOFF and Gille: Palace, N.Y.C.
BARABAN and Grohs: Forrest Park, St. Louis, 18-24.
BARKER, E. M.: Stratford, Brighton, 19-24.
BEAMONT and Arnold: New Brighton, Brighton Beach, N.Y., 26-31.
BEESON, Mimi, Co.: Maj., Chgo.
BELL FAMILY: New Brighton, Brighton Beach, N.Y., 19-24.
BERGERE, Valerie, Co.: Morrison's, Rockaway, N.Y.
BERNARD and Phillips: Maj., Chgo., 18-24; Ramona Park, Grand Rapids, 26-31.
BERTISH, Henderson's, Coney Island, N.Y., 19-24.
BLANCHE, Belle: Keith's, Phila.; Keith's, Phila., 19-24.
BOND and Casson: Stratford, London.
BOWERS, Fred V.: Bushwick, B'klyn.
BOWERS, Walter, Co.: Keith's, Phila. 19-24.
BRAATZ, Selma: Fountaine Ferry Park, Louisville; Maj., Chgo., 18-24.
BRADLEY and Norris: Keith's, Phila., 19-24.
BRICE and Riney: Shea's, Buffalo; Temple, Detroit, 19-24.
BRICE, Fannie: New Brighton, Brighton Beach, N.Y., 19-24.
BRUCH, Fritz and Lucy: Orph., Los Angeles.
CAMPBELL, Craig: Bushwick, B'klyn. 19-24.
CAMPBELL, Misses: Orph., Frisco, 18-24.
CAMERON and Gaylord: Orph., Los Angeles, 21-24.
CANTOR and Lee: Morrison's, Rockaway, N.Y., 26-31.
CARHERRY Brothers: Keith's, Phila.
CARDO and Noll: New Brighton, Brighton Beach, N.Y.
CARILLO, Leo: New Brighton, Brighton Beach, N.Y., 26-31.
CARTMELL and Harris: Keith's, Wash., Henderson's, Coney Island, N.Y., 26-31.
CARUS, Emma, Co.: Henderson's, Coney Island, N.Y., 19-24.
CASE, Charles: Keith's, Boston, 19-24.
CHAPS, Four Melodious: Orph., Frisco, 11-24.
CHEERBERT'S Manchurians: Fountaine Ferry Park, Louisville, 18-24.
CLARK and McCullough: Henderson's, Coney Island, N.Y., 26-31.
CLIFF, Laddie: Keith's, Phila.; Keith's, Boston, 26-31.
CLINTONS, Novelty: Bushwick, B'klyn.; Keith's, Wash., 19-24.
COCHRAN and Dingle: Bushwick, B'klyn., 19-24.
CONROY and Le Maire: Henderson's, Coney Island, N.Y.
COOK, Joe: Orph., Oakland; Orph., Los Angeles, 18-24.
CRANBERRIES, The: Prospect, B'klyn. 26-31.
CREIGHTON Brothers and Belmont: Grand Rapids Park, Grand Rapids.
CRUMIT, Frank: Grand Rapids Park, Grand Rapids.
CUNNINGHAM, Cecil: Keith's, Boston, 19-24.
CURTIS, Julia: New Brighton, Brighton Beach, N.Y., 19-24.
CUTZON Sisters: Bushwick, B'klyn., 19-24.
CUTTY, John: Prospect, B'klyn., 26-31.
DANUBES, Four: Prospect, B'klyn.
DESTREES, Mlle. and Gene Hodgkins.
DINEHART, Allan, Co.: Maj., Chgo.
DOCKSTADER, Lew: Palace, N.Y.C.
DOOLEY and Rugel: Orph., Frisco; Orph., Oakland, 18-24.
DUGAN and Raymond: New Brighton, Brighton Beach, N.Y.
DUNEDIN, Queenie: Fountaine Ferry Park, Louisville, 18-24.
ELLISON, Glen: Keith's, Phila., 19-24.
EL RAY Sisters: Morrison's, Rockaway, N.Y.
EMPIRE Comedy Four: Grand Rapids Park, Grand Rapids, 19-24.
ESCARDOS, Three: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
FABER Girls: Prospect, B'klyn., 19-24; Bushwick, B'klyn., 26-31.

FASHION Show, Spring: Orph., Los Angeles.
FELIX and Bally Girls: Bushwick, B'klyn.
FENTON, Marie: Shea's, Buffalo, 19-24.
FIDDLER and Shetton: Henderson's, Coney Island, N.Y., 19-24.
FISHER and Green: Orph., Los Angeles.
FISHER, Grace, Co.: Lyric, Richmond, 12-14; Colonial, Norfolk, 15-17.
FORD and Hewitt: New Brighton, Brighton Beach, N.Y., 19-24.
FOX and Dolly Sisters: Henderson's, Coney Island; New Brighton, Brighton Beach, N.Y., 26-31.
FREAR, Baggett and Frear: Henderson's, Coney Island, N.Y., 19-24.
FRIGANZA, Trixie: Palace, N.Y.C.
GALLETT'S Monks: Shea's, Buffalo, 26-31.
GILLETTE, Lucy, Co.: Orph., Frisco; Orph., Oakland, 18-24.
GIRARD, Harry, Co.: Bushwick, B'klyn., 19-24; Keith's, Phila., 26-31.
GIRL from Milwaukee: Shea's, Buffalo.
GORDON, Eldrid, Co.: Prospect, B'klyn.; Bushwick, B'klyn., 26-31.
GORDON, Kitty, Co.: Orph., Frisco, 18-24.
GORMANS, Musical Six: Henderson's, Coney Island, N.Y., 19-24.
GRACE Twins: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
GYGI, Ota: Keith's, Boston, 19-24.
HALPERIN, Nan: Maj., Chgo.
HAYMAN'S Animals: Forrest Park, St. Louis; Maj., Chgo., 18-24; Ramona Park, Grand Rapids, 26-31.
HAYWARD-Stafford Co.: Henderson's, Coney Island, N.Y., 19-24.
HEATH and Perry: Keith's, Wash., 26-31.
HENSHAW and Avery: Keith's, Wash., 19-24.
HOLMAN, Harry, Co.: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
HORLICK Family: Keith's, Boston.
HUGHES, Mrs. Gene, Co.: New Brighton, Brighton Beach, N.Y., 19-24.
HUSSEY and Boyle: New Brighton, Brighton Beach, N.Y.; Bushwick, B'klyn., 19-24.
HYAMS and McIntyre: Palace, N.Y.C.; Keith's, Boston, 26-31.
HYMACK: Orph., Los Angeles.
INNERS and Ryan: Fantages, Calgary; Fantages, Wash., 20-Aug. 1.
JANSLEYS, Four: Grand Rapids Park, Grand Rapids, 19-24.
JUNE, Ethel Dawn: Grand Rapids Park, Grand Rapids.
KAUFMAN, Vernie: Maj., Chgo., 18-24; Temple, Detroit, 26-31.
KELLY and Pollock: Orph., Oakland, 18-24.
KELSO, Mr. and Mrs.: Bushwick, B'klyn., 19-24.
KENDALL, Kay and Girls: Shea's, Buffalo, 19-24.
KING and Brooks: Henderson's, Coney Island, N.Y., 19-24.
KIRK and Fogarty: Fountaine Ferry Park, Louisville, 18-24.
KRAMEH and Morton: Maj., Chgo., 18-24.
KREMERKA Brothers: Maj., Chgo.
KURTIS, Roosters: Keith's, Phila., 26-31.
LAI Mon Kim, Prince: Orph., Frisco; Orph., Oakland, 18-24.
LA RUE, Grace: Morrison's, Rockaway, N.Y.
LAURE, Max: Fountaine Ferry Park, Louisville.
LA VARS, Dancing: Bushwick, B'klyn., 26-31.
LEACH-Wallen Trio: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
LEACH and Mayfield: Palace, N.Y.C.
LEWIS, Henry: New Brighton, Brighton Beach, N.Y., 19-24.
LOCKETT and Waldron: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 18-24; Ramona Park, Grand Rapids, 26-31.
LORRAINE and Dudley: Orph., Oakland; Orph., Los Angeles, 18-24.
MAGLEYS, The: Empire, Bradford; Alhambra, London, 20-Aug. 1.
MALLIA and Bart: Henderson's, Coney Island, N.Y.
MARDINI, Grazia: Henderson's, Coney Island, N.Y., 26-31.
MASON, Keeler, Co.: Keith's, Phila.; New Brighton, Brigh-

ton Beach, N.Y., 19-24.
Keith's, Wash., 26-31.
McCULLOUGH, Carl: Bushwick, B'klyn., 26-31.
McDERMOTT, Billy: Bushwick, B'klyn.
McFARLANE, George: New Brighton, Brighton Beach, N.Y., 19-24.
McMAHON, Diamond and Chaplow: New Brighton, Brighton Beach, N.Y., 19-24.
MESHAN'S Dogs: Henderson's, Coney Island, N.Y.
MEISTERSINGERS: Keith's, Boston; Keith's, Boston, 19-24.
MELROSE, Bert: Orph., Frisco, 18-24.
MELVILLE and Higgins: New Brighton, Brighton Beach, N.Y.
MERCEDES: Orph., Los Angeles, 11-24.
"MILE a Minute, A": Prospect, B'klyn.
MILLER and Lyles: New Brighton, Brighton Beach, N.Y., 26-31.
MILOY: Prospect, B'klyn.
MISHKA and Olga: New Brighton, Brighton Beach, N.Y.
MORAN and Wiser: New Brighton, Brighton Beach, N.Y.
MORRIS, Felice, Co.: Maj., Chgo., 18-24.
MORRISSEY and Hackett: Henderson's, Coney Island, N.Y.
MORTON and Glass: Morrison's, Rockaway, N.Y., 26-31.
MORTON and Moore: Morrison's, Rockaway, N.Y., 26-31.
MORTON, Clara: Morrison's, Rockaway, N.Y., 26-31.
MORTON, Edward: Keith's, Boston.
MORTON, Sam and Kitty: Bushwick, B'klyn.; Morrison's, Rockaway, N.Y., 26-31.
MULLEN and Coogan: Bushwick, B'klyn., 26-31.
NAP, Little: Orph., Los Angeles, 19-24.
NAZIMOVA, Mimi, Co.: Orph., Oakland; Orph., Los Angeles, 18-24.
NONETT: Maj., Chgo.; Henderson's, Coney Island, N.Y., 19-24.
NORDSTROM, Marie: Maj., Chgo., 18-24.
NORTON and Lee: Orph., Frisco, 11-24.
ODIVA and Seals: Palace, N.Y.C.
O'HARA, Fiske: Maj., Chgo., 18-24; Shea's, Buffalo, 26-31.
OLD Homestead Eight: Keith's, Wash.; Keith's, Phila., 19-24; Keith's, Boston, 26-31.
OLIVIAN, The: Bushwick, B'klyn.
OXFORD Trio: New Brighton, Brighton Beach, N.Y., 26-31.
PADDEN, Sarah: Fantages, Oakland; Fantages, Los Angeles, 19-25; Fantages, San Diego, 26-31.
PANTHER Duo: Fountaine Ferry Park, Louisville.
PAVEY, Marie: Keith's, Wash.
PRIMROSE Four: Sohmer Park, Montreal, Can., 26-31.
PRIMROSE Minstrels: Fantages, Frisco, 19-25; Fantages, Oakland, 26-Aug. 1.
RAMSDELL Duo: Temple, Detroit, 19-24.
RATLIFF and Anthony: Keith's, Boston.
RECENT Quartette: Palace, N.Y.C.
RIGOLETTO Brothers: New Brighton, Brighton Beach, N.Y., 19-24.
ROBINSON, William: New Brighton, Brighton Beach, N.Y.; Prospect, B'klyn.
ROEDERS, Four: New Brighton, Brighton Beach, N.Y.
ROMANOS, Four: Maj., Chgo.
ROONEY and Bent: Morrison's, Rockaway, N.Y.; Henderson's, Coney Island, N.Y., 19-24.
ROSENER, George M.: Fountaine Ferry Park, Louisville, 18-24.
RUDOLF, Henry G.: Forsythe, Atlanta.
RUSSELL and Calhoun: Bushwick, B'klyn.
SABINA and Brunner: New Brighton, Brighton Beach, N.Y., 26-31.
SAM Long Tack Co.: Grand Rapids Park, Grand Rapids.
SANS, Paul and Irene: Prospect, B'klyn.
SCHEFF, Fritz: New Brighton, Brighton Beach, N.Y.
SCHWARTZ Brothers: Henderson's, Coney Island, N.Y., 19-24.
SCOTT and Keane: New Brighton, Brighton Beach, N.Y.; Morrison's, Rockaway, N.Y., 19-24.
SEERACKS: Keith's, Boston, 26-31.
SEN MEL, Lady: Henderson's, Coney Island, N.Y., 26-31.
SHA W. Lillian: Prospect, B'klyn.; Bushwick, B'klyn., 19-24.

JAMES McCORMACK & IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

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JAMES MADISON

AUTHOR FOR MANY HEADLINERS 1493 BROADWAY, NEW YORK

in "ADAM KILLJOY"

Direction

THOS. J. FITZPATRICK

Week July 12

Keith's, Philadelphia

Week July 19

Richmond-Norfolk

SHAW, Mary: Keith's, Boston, 26-31.
SOCIETY Buds: Grand Rapids Park, Grand Rapids, 19-24.
SOLIS Brothers, Four: Lyric, Hamilton, Can.
SPINSELL, John, and Brothers: Prospect, B'klyn.
STANLEY and Norton: Prospect, B'klyn., 19-24.
STANLEY, Stan, Trio: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17; Keith's, Wash., 19-24.
STONE and Hayes: Prospect, B'klyn., 19-24.
SWOR, Bert: Fountaine Ferry Park, St. Louis, 18-24.
TEMPEST and Sunshine: Palace, N.Y.C.
THURBER and Madison: Keith's, Phila., 26-31.
TONEY and Norman: Prospect, B'klyn.; Prospect, B'klyn.
VAN and Schenck: Shea's, Buffalo; New Brighton, Brighton Beach, N.Y., 26-31.
VAN BRUNT, Walter: Henderson's, Coney Island, N.Y., 19-24.
VAN, C. and F.: New Brighton, Brighton Beach, N.Y., 19-24.
VETERANS, The: Henderson's, Coney Island, N.Y.
VIO and Lynn: Prospect, B'klyn., 26-31.
VOLUNTEERS, The: Maj., Chgo., 18-24.
WALSH and Bentley: Prospect, B'klyn., 19-24.
WARD and Fitzgerald: Keith's, Phila.; Keith's, Wash., 19-24.
WARD, Belle and Ward: Keith's, Phila.; Keith's, Boston, 19-24.
WARD Brothers: Keith's, Phila., 26-31.
WARD, Will and Girls: Keith's, Wash., 19-24.
WELCH, Ben: Keith's, Boston.
WHEELER, B. and N.: Palace, N.Y.C.
WHITFIELD, E. Houston Co.: Henderson's, Coney Island, N.Y.
WHITE and Clayton: Keith's, Phila., 26-31.
WHITEHEAD, Joe: Maj., Chgo., 18-24.
WILDE, Mr. and Mrs.: Prospect, B'klyn.; Keith's, Boston, 19-24.
WILLS, Nat: Maj., Chgo.
WILSON, Doris: Forrest Park, St. Louis, 18-24.
WILSON, Jack: Orph., Frisco, 11-24.
WILTON Sisters: Prospect, B'klyn.
WOOD, Britt: Orph., Frisco, 18-24.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

INFLATED SALARIES

THE present off-season theatrical period has been enlivened by a new topic of discussion. Broadway managers, whose only care in previous Summers has been to keep out of hearing of the pleading star in search of a new vehicle, report that their moving picture work is keeping the stars so busily engaged that they have little time to think of next Fall's stage production. The lesser known lights smile condescendingly at the thought of returning to the stage where they were fortunate to receive \$150 for a week of toil, while the picture producers are falling over each other in their eagerness to pay more than double this, and later to spend thousands of dollars advertising the mediocrity as a star.

To the New York *Herald* is due the credit for creating and continuing the discussion that brought opinions from practically every Broadway producer on the screen art's influence on next seasons' productions. To those who remember the views of some of these magnates expressed only a little over a year ago some smiles can be secured from their moderation to-day. Practically all of the managers have dipped their fingers in the picture pie in the succeeding months; some have put a whole hand in, and they are now "up on top" among the picture producers. Instead of a blind railing against the motion picture, we now hear a somewhat modified admission that as stage producers they are given considerable worry by the ubiquitous pictures, but that as picture makers they cannot see how conditions can be helped. "The screen is the most popular, it is the biggest money-maker," they say "so it's up to us to put forth our best in the silent drama and worry along as best we can in the legitimate." Carrying water on both shoulders has induced a spirit of forbearance. Managers who have themselves flocked to the picture studios cannot very well find fault with players for doing the same thing.

Opinions still seem to vary among the magnates as to the effect of a motion picture appearance on a legitimate player's prestige. The vaudeville interests assert that the player's salary value is cut by a third, but their views would seem to be based solely on the possibility of the film in which the star appears being played in direct competition with his appearance in their houses. The legitimate managers will be found to express varying shades of opinion, but we believe it is DANIEL FROHMAN who comes nearest to the truth in the view that the screen aids the popularity of the young player or the star in the hey-day of his favor, but that even the motion picture cannot rehabilitate the legitimate player who is seeing his last days of

usefulness as a star. An appearance in motion pictures for the veteran who has passed his day can easily be the final push out of the spotlight, and only the silent drama remains for him then.

But on one point the magnates of screen and stage agree—a condemnation of the present inflated salaries to stage stars and near stars appearing in pictures. All are looking forward to a certain period of readjustment, for the sky-high contracts must come to an end, and stars' returns brought more into proportion with the other elements in the cost of a production. Apparently, however, the producers are all waiting on "the other fellow" to start the crusade for more reasonable conditions. None of them wishes to be caught napping in the scramble for stars, so the salaries soar higher and higher.

PLAYERS are not the only ones profiting by an almost senseless rush to pay high prices for anything regardless of its value. We heard of a well-known playwright, the other day, who told an interviewer, "I've just sold the rights to So-and-so to the Picture Company. I don't know what on earth they want with it. It's a rotten play, failed on the road, and only lasted two weeks in New York. I didn't have the nerve to try and sell it. They came and offered me \$1,000 and a percentage on the earnings and I snapped them up."

At last a victory can be recorded for the motion picture in the battle against censorship. Governor DUNNE has vetoed the Illinois bill providing for State censorship, and picture men and reformers are dividing the credit for the victory.

A THEATER DOCTOR

PARAMOUNT has a new title, and it has been bestowed for the first time on W. FRED BOSNER. The title is "Paramount Theater Doctor." As the words indicate, Mr. BOSNER is supposed to be an exhibition specialist; it is his task to bring theaters to perfect health. Mr. BOSNER is bent on excluding poor presentation from the chain of theaters showing Paramount pictures. Speaking biographically, Mr. BOSNER, though young, saw considerable of the country as a railroad man before hitching his wagon to the picture star nine years ago.

Recently he took charge of the Park Theater in Boston. A week-end trip to New York gave us an opportunity to question him as to the duties of a "theater doctor."

"My mission in this field," he replied, "is to work between the manufacturer and exhibitor; that is, to aid the exhibitor to give a better presentation of the pictures, which should act as an inspiration for the manufacturer to do greater things along producing lines. This should aid in creating a greater value for the films."

"We maintain that a picture presented properly, with proper surroundings, immediately becomes more valuable because of such presentation, whereas a picture improperly presented loses both in value and in demand. We hope to establish a closer relation between the exhibitor and the patron, making the latter feel a personal interest in the house, for, after all, the 'comebacks' are the ones that spell real success for any theater. We firmly believe in the intelligent application of music to the pictures; not what is commonly known

as 'playing the pictures,' but using really good music arranged in such a way that it fits the action.

"Lighted houses is another of our hobbies. We have proven time and time again, both here and in the West, that a dark house is not necessary. One of the first objections raised to the moving picture show was the fact that the theater was dark during the exhibition of the films. We will not attempt to enumerate the many things that go toward aiding a perfectly projected picture, such as stage effects, etc. There are a million little things that can be done if the exhibitor is alive to the possibilities and their proper application.

"With regard to the problems of the theater manager, one of the greatest that I have discovered is the fact that one or two stars are often boosted to the detriment of others in a programme. Of course, one is likely to become more popular than another, but this does not mean that the less popular has no merit. If extra boosting is necessary, then it appears to us that the less popular ones should receive at least an equal amount with the favored ones.

"The exhibitor is face to face with the realization that he must do his part to make a success of the moving picture industry and not expect the producer to do it all.

"Another condition that prevails in some places is the belief among the managers that this business is still on the old cut-throat basis. This has resulted in the giving of unreasonably long shows without any increase in price. The first week I operated the Park Theater, presenting Paramount pictures, the evening prices were advanced from 25 cents to 35 cents without losing on that account more than half a dozen patrons per day. Ours is the only house getting this price for straight pictures. The competition forces a long show, but we see no reason for not charging accordingly. Our experience has been that those who grumble at paying 35 cents upon entering come out praising our show and return again. We feel that if the exhibitor does his part, the manufacturer will certainly do his, and with the two working together they will both make a great success."



CHARLIE CHAPLIN UP TO HIS TRICKS AGAIN.

Edna Purviance at the Left—The Production is "The Woman," Released in Two Reels. By Essayay on July 12.

NEXT WEEK'S MIRROR

Will contain all the real news of the Exhibitor's League Convention and Exposition which takes place this week in San Francisco. Mabel Condon, formerly Eastern representative for Motography, is in San Francisco for the Mirror and if you want chatty information of the week's doings among exhibitors, players, and New York representatives at the Exposition don't miss next week's Mirror.

STAGE REAL BULL FIGHT

Ten Thousand Persons Attend Spectacle in Los Angeles for Lasky's "Carmen"

LOS ANGELES (Special).—Southern California had a public bull fight yesterday when Mayor Sebastian, of Los Angeles, gave permission for one to be held in order that the Lasky Company could get the real article for the production of "Carmen," to feature Geraldine Farrar. Ten thousand persons attended the free spectacle, and the director-general, Cecil De Mille, pronounces the scenes secured a thrilling success. This is the first bull fight permitted in this city in several years.

Manuello Garcia, a professional torador, was unhorsed and slightly wounded by a bull. The sensation of the day, however, was the appearance of Pedro de Cordoba, actor, in the ring. He insisted upon carrying his role of Escamillito, the torador, into the ring and daring the bull in person before the grinding cameras.

Fifty of the daughters of old Spanish families of California acted as Miss Farrar's escort, and as she drove up to the special box and was greeted as the city's guest by the mayor, five hundred school children pelted her with roses. The entire bull fight was held in true old Spanish style, with a parade of the matadors, toradores, and picadores.

WALLINGFORD ON SCREEN

Pathe to Present the Series with an All-Star Cast—Whartons the Producers

Get-Rich-Quick Wallingford, who almost made his screen debut with the ill-fated Colonial Corporation, has fallen into the capable hands of the Whartons, and will soon be seen in picture houses under the Pathe banner. The pictures will be made from the stories appearing in the *Cosmopolitan Magazine*, and the rights have been secured through the publishers. An all-star cast has been chosen to appear in the series. Max Figman will be seen as "Blackie Daw," the genial comrade of the shady financier, Lolita Robertson will have the feminine lead, and Frederick de Belleville will be seen as the crafty Wallingford. Through the courtesy of Edward Rush and Abraham Levy, of "The Garden of Allah, Inc.," Mr. de Belleville has been released from his contract with them in order that he may play the lead in the Pathe series, to which he is ideally suited.

Work will be started on "Get-Rich-Quick Wallingford" at the Wharton Ithaca studio on July 12. Though all the stars are prominent Broadway players, they also have the advantage of having made good in feature screen productions.

F. O. Neilson, one of the most prominent of feature bookers in the Middle West, has returned to Chicago after a month spent in New York.



YOU'D HARDLY RECOGNIZE MARY PICKFORD, WOULD YOU?

Scene from "Little Pal," Famous Players' Production, Released by Paramount.

IN SAN FRANCISCO

Original Nicholas Power Machine a Novel Exhibit at the Fair—
Vitagraph's Pictures Form Pleasing Fair Entertainment

The first motion picture projection machine designed by Nicholas Power and that saw long and actual service in several of New York's motion picture theaters arrived at the P. P. I. E., July 3, and was set up in the Power's booth in the Liberal Arts Building. Word of the machine's forwarding had been sent to R. W. Horn, the Nicholas Power representative at the Fair. The announcement was accompanied by the instruction that Mr. Horn guard it as he would his life. The carefully packed model was delivered by the Wells Fargo "valuable wagon."

The machine had not been in operation for some time, but had been kept in a glass case beside Mr. Power's desk in his private office in the building at 90 Gold Street. Not satisfied to leave the machine in its inactive state, Mr. Horn oiled it and gave a demonstration projection in the Power's booth, where it attracted considerable attention from sightseers. There are many interesting differences of note in the Power's first model and the Power's 6-A machine.

The weight of the former is nine pounds, and the entire machine covers the ordinary size letter head, while the 6-A machine weighs 250 pounds. On the first model the film is placed on the top and tied with a string. There is no film magazine and the rewinding is done in the machine after the film has gone through. There is no automatic shutter; there is no lower magazine, the film being run into a burlap bag. When the picture is finished, the end is found and the film is then rewound on the machine.

The film gate on the first model is the same principal as on all the later Power machines, the same principal being maintained in both this and on the aperture plate and peeler, or stripper, for the inter-

mittent sprocket. This model has the twin pin cam, whereas the one in present use has the maltese cross and cam. Instead of driving the mechanism by gears as is done to-day, the first model is driven by a belt and chain. The sprockets are of brass; those of the 6-A are hardened steel.

This first model machine has been placed in the Power's booth at the auditorium, where it will remain during the motion picture convention, after which it will be returned to the Power's booth in the Liberal Arts Building.

The pictures of the Exposition's fire department and drill and the Vitagraph Company's "The Locked Door," formed part of the entertainment held in Festival Hall at the Fair grounds on the afternoon of July 4. The pictures were projected by a Power's 6-A machine operated by R. W. Horn, their P. P. I. E. representative. The projecting machine was placed in the central box on a direct with the screen, and was allowed by the San Francisco chief of the fire department and the chief of the police department to operate without a booth, after Mr. Horn had demonstrated to them at the Nicholas Power's booth that the machine was absolutely fireproof. The machine was loaned by Mr. Horn for the occasion through the courtesy of the Power's Company, and the Vitagraph picture was the offering of the New York city building. The pictures closed the big programme, which had an attendance of 3,827 people, and had as headlines David Warfield, Al. Jolson, and Aviator "Art" Smith. The programme was a benefit given to the San Francisco Fire Department in the interest of its fund for entertaining the visiting chiefs of the United States and Canada at the Panama-Pacific International Exposition.

MABEL CONDON.

ANOTHER PATHE SERIES

Fred Jackson, Author of "A Full House," Will Write Series of Twelve Features

Pathe has contracted with Fred Jackson, author of many novels and magazine stories, and the current New York success, "A Full House," to write a series of twelve stories to be put into features of four and five reels. The series will be called "The Younger Sons," and will tell of the experiences of the members of an English club of that name, composed of the younger sons of English noblemen, who by a strange agreement must seek adventure in all sorts of strange places.

It will be noted that Pathe has inaugurated a policy of securing its stories almost solely from the most prominent of authors and at the highest prices.

FILM BENNETT'S "HUGO"

Arnold Bennett's "Hugo" is the latest novel to be announced for production in the near future by Pathe. Details as to the east and production of "Hugo" will be published later.

"FIGHTING HOPE" JULY 19

Lasky's production of "The Fighting Hope," with Laura Hope Crews in the leading role, will be released on the Paramount Programme on July 19. The support of the star includes George Gebhardt, Gerald Ward, Thomas Mehan, Richard Morris, Florence Smythe, Theodore Roberts, Cleo Ridgely, Tom Forman and Billy Elmer.

METRO PROMISES NOVELTY

Will Produce Play and Feature Picture Simultaneously at Broadway Houses

General Manager Richard A. Rowland, of the Metro Pictures Corporation, plans something new under the sun with the opening of the Fall theatrical season. The plan is to produce a feature motion picture and a stage play on the same subject simultaneously at two leading Broadway houses. "When a Woman Loves," by Charles Horan, is the feature announced for treatment in this manner. Emmy Wehlen is preparing to work in the film version of this story and would probably be seen in the play should the plan for a stage presentation go through.

"When a Woman Loves" has been written originally for the screen, but is said to offer equal opportunities for both forms of production. The Metro Corporation would be back of both presentations and the two would be given nightly at different theaters.

EDGAR MELS WITH LUBIN

The Lubin Manufacturing Company announces the appointment of Edgar Mels, formerly photoplay editor of the Philadelphia *Evening Ledger*, as its new publicity manager. Mr. Mels is a former New York newspaper man, having been in the course of time dramatic editor of the old New York *Morning Advertiser*, managing editor of *Pearson's Magazine*, and associate editor of *Satire*.

NO ILLINOIS CENSOR

Governor Dunne Vetoes Bill Opposed by Picture Men and Reformers

SPRINGFIELD (Special).—There will be no moving picture censorship board in Illinois. That has been settled by Governor Dunne who last week signed his veto statement, thus casting gloom into the camps of the job-seekers. The bill provided for the appointment of a board by the Secretary of State, and the latter already has on application hundreds of applications for the three positions.

In sending the veto message to the secretary, the Governor said:

"If this bill became a law, it would mean double taxation upon those engaged in the motion picture business in the city of Chicago."

"Further, I can find no genuine demand for such a law in the State."

"In my opinion, such a law is unwise and unnecessary and I accordingly veto the same."

BIG METRO CONTRACT

After an exhaustive search and a thorough investigation of the possibilities of various producing companies and programmes, Messrs. Jones, Linick, and Schaefer, of Chicago, Ill., controlling a large chain of theaters throughout the West, contracted this week with the Metro Pictures Corporation through the Chicago Exchange for the entire Metro output for all their houses in the Loop district. The magnificent Studebaker Theater will begin the Metro Programme with the production of "The Right of Way," July 19, and will play each release an entire week at admission prices ranging from 15 to 50 cents.

LUBIN STUDIO IN SAN DIEGO

Captain Wilbert Melville, of the Lubin Western Company, has returned to Los Angeles from San Diego, where he has completed arrangements to construct a large studio, right on the water's edge, which will offer exceptional opportunities for Lubin's Western pictures. Captain Melville's new yacht, the *Vergana*, sailed from New York for Los Angeles on July 1.

SPECIAL MAUDE ALLAN MUSIC

Bosworth has arranged special music to be used in conjunction with the showing of "The Rug-Maker's Daughter," in which Maude Allan makes her screen debut. Rudolph C. Kopp has made an arrangement of Tschalkowsky's "Dance Arabe" that is being sent out with each print.

"CLANSMAN" SEEN 300 TIMES

With the close of this week Griffith's "The Birth of a Nation," based on "The Clansman," will register its three hundredth performance at the Liberty Theater, and with a second production being shown at Brighton Beach, the record for Greater New York performances will soon outstrip all theatrical marks.



CLEO RIDGELY,

On a Long Term Contract with Lasky



FRITZI BRUNETTE,

Now with Selig—Will Be Seen in "Mazpah."



SCENE FROM THE CURRENT VITAGRAPH THEATER FEATURE, "THE SCAR."
Harry Morey is seen in the lead in this Brady Star Production.

PATHE'S OWN CONVENTION

Exchange Managers Hold Three-Day Session in New York to Celebrate Million-Dollar Business of "Elaine"

Pathe is holding a convention of its own this week—the reason being found in the necessity of celebrating the fact that the exchanges have reached the million dollar mark on the business done with the "Elaine" series. All the managers of Pathe exchanges East of the Rocky Mountains are in town for the convention, which began Monday morning and closes this evening. The officials of the company are taking a most active part in the doings of the week.

Monday was devoted to a general "get-together" session, followed by a discussion of "Neal of the Navy," the coming big serial, and the forthcoming "Gold Rooster" features, from which such big things are expected. In the evening the managers were piled into automobiles and taken on a joyous trip to Brighton Beach. The Pathe programme was the subject of discussion on Tuesday morning, all of the managers endeavoring to aid by hearty participation in the talk. The afternoon was devoted to visits to the Pathe studio at Jersey City and the factory at Bound Brook. An informal dinner in New York

followed in the evening, after which the six reel production of "The Beloved Vagabond" was shown, together with "Via Wireless," "The Galloper," "Simon the Jester," and "The Sponder," the first of the "Gold Rooster" plays.

The Pathe advertising, including that in trade papers, the new posters and the new bulletin, were the subjects scheduled for discussion on Wednesday morning. In the afternoon agency accounting is the subject.

Wednesday night will be the big wind up, with a banquet at Rector's to celebrate the attaining of \$1,000,000 in business on the Pathe serial "Elaine." The gratification of the Pathe officials is all the more increased at this wonderful showing of "Elaine," since they remember that "The Perils of Pauline" did its biggest business after the release of the last episode and "Elaine" has still some weeks to run before the last episode will be shown.

Vice-President Charles Dupuis and General Manager Louis Gasnier will preside at the banquet, which will also be attended by the various department heads of the home office.

NEW ARBUCKLE FEATURE

Bosworth Will Present Comedian in "Home and Politics"

Maclyn Arbuckle, who has been seen on the screen in Bosworth's "It's No Laughing Matter," is now at work at the Los Angeles studios on his second screen vehicle, "Home and Politics." The forthcoming feature is an adaptation of the comedian's well-known vaudeville sketch "The Reform Candidate," written by Mr. Arbuckle in collaboration with Edgar A. Guest.

"The Reform Candidate" was first produced in vaudeville in 1912 and played for two seasons in the East and South. Mr. Arbuckle is to return from the coast in August to begin rehearsals on his next season's offering.

LOSE CENSOR FIGHT

PHILADELPHIA (Special).—The appeal of film manufacturers attacking the constitutionality of the act creating the State Board of Censors has been dismissed by the Supreme Court.

In January a bill in equity was filed in Common Pleas Court by film concerns. They asked for a preliminary injunction restraining the censors from operating under the act of June 15, 1911. It was contended that the act was unconstitutional. The lower court refused a preliminary injunction and the film companies appealed to the Supreme Court. The opinion filed by the high court states:

"The majority of the Court are of the opinion that the decree should be affirmed on the opinion of the court below."

CAST FOR "THE PATRIOT"

The cast has been announced for the Vitagraph production of "The Patriot," a dramatic satire adapted from William Hurlbut's story of the same name by Marguerite Bertsch. It is to be staged under the direction of Theodore Marston. Charles Richman has the leading role and the supporting cast will include Joseph Kilgour, Charles Kent, Arline Pretty, Rose Tapley, and Bobby Connelly in the juvenile role. When completed it will form a six-part feature to be released on the V-L-S-E programme.

BIG THEATER DEAL

Swanson Purchases American and Liberty, Salt Lake City's Large Houses

At a consideration estimated in the neighborhood of \$210,000, William H. Swanson and Harry T. Nolan, of Denver, have purchased the American and Liberty theaters in Salt Lake City. The former house is probably the largest devoted solely to motion pictures in this country. Mr. Swanson, who is a film pioneer, recently sold out his exchange interests in Universal to devote his time solely to the exhibiting end. With Mr. Nolan he already owns the Rex Theater, the second largest in Salt Lake, and a chain of theaters in Wyoming, Colorado, New Mexico, and Texas.

"We have twelve other theaters," says Mr. Nolan, "and intend to enlarge the string until we have a complete intermountain chain. Then we will book only the biggest features and route them over the chain."

NEW KENTUCKY COMPANY

The Children's Feature Film Corporation, of Louisville, Ky., is planning the production of pictures "that children should see." Stock in the company is now being offered for sale. If all goes through well the company expects to have Charles M. Seal, formerly of the Edison Company, as producing manager. R. W. Conant is general manager, Thomas J. Morrow, president, A. T. Macdonald, vice-president, and Norman M. Sweet, secretary and treasurer.

COMPANY ENTERS NEW FIELD

The Eastern Traveling Photoplay Theater is a new corporation, with a capital stock of \$25,000, incorporated in New York State, with headquarters in Goshen, N. Y. J. R. Armband is the president and David Charack the treasurer of the company. It will start operations this month and with six or eight wagons erect airdomes in small towns in Sullivan County. A like number of bands will furnish music and eight reels of motion pictures will be exhibited in each town one day each week. The company expects to cover about forty towns in this way, where a permanent theater would be a losing venture.

Thomas A Edison
presents



BESSIE
LEARN

and

CARLTON
KING

in the

3-Act Feature

"The Girl of the Gypsy Camp"

Ideal little gypsy girl does Bessie Learn make, she who, in "According to Their Lights," proved herself possessed to an unusual degree of the power to maintain emotional suspense of an intense nature, finds in the little gypsy girl, abused by everybody, a happy medium for the sympathetic little girl impersonations she does so well.

Also, Charles Sutton, Frank McGlynn, John Walker and Jessie Stevens.

Breezy Raymond McKee, as the tramp in "Poor Baby," a comedy, 1000 feet. Direction Will Louis. Wednesday, July 14th. Bigelow Cooper, Bessie Learn and Edward Earle in the one-act drama, "The Bedouin's Sacrifice." Direction Harry Beaumont.

4-Act Features of Realistic Power on Alternate Fridays

GENERAL FILM COMPANY'S REGULAR SERVICE



CRANE WILBUR

LUBIN COMPANY

F. McGREW WILLIS

AUTHOR

Willis & Inglis, Representatives, Wright-Caldwell-Andrews Bldg., LOS ANGELES

Writing Exclusively for Universal



130 W. 44th St., N. Y.
CLIFFORD BRUCE

Feature Leads

DIRECTION FRANK POWELL

Current Release: A FOOL THERE WAS—CHILDREN OF THE GHETTO
THE VALLEY OF THE MISSING
Next Release: PRINCESS ROMANOFF

WILLIAM F. HADDOCK

has been re-rented by

THE GOTHAM FILM CO.

to produce their next big feature with Miss Betty Marshall



VALENTINE GRANT.

In Lubin's "Made-in-Ireland" Series.

Valentine Grant, one of the few recruits to pictures from the concert stage, is coming to her own in a series of pictures which are being released by Lubin under the slogan, "Made in Ireland." The features are built around historical incidents found in Irish history and were produced in Ireland last year by Sidney Olcott. Miss Grant is being starred in the pictures.

Miss Grant came to New York primarily to pursue her studies in music after a few seasons of successful concert work in the West. In her home city of Seattle, she was a choir director, and with the foremost among the musicians of that place was a leader in things pertaining to her art. Her arrival in New York was accompanied by an affection of the throat which stopped her studies for a time. She met Mr. Olcott and he made her an offer to appear in pictures which he was making. The result was that she was the star of the first picture in which she appeared, "A Mother of Mine." From that time on she appeared under Mr. Olcott's direction until she was engaged in leading women for the series of photoplays which he was to make in Ireland. The last picture which was to have been a world tour and she returned to America.

When John Carr began to pick the cast for the support of Walter Whitehead in the production of "The Morning Post," Miss Grant was chosen to play the part opposite to Mr. Whitehead.

COLOR PATHE FEATURE

"Pro Patria," from Sardou Play, Staged on Large Scale in Six-Reel Feature

Pathe will release in the week of July 26 a six part colored feature, "Pro Patria," written by the Victorian Sardou, and based upon the famous "Patrie" of that great French dramatist. This great picture features Henri Kraus, who played Jean Valjean in "Les Miserables," the most eminent actor of France, and is especially timely, dealing as it does with that time in the sixteenth century when Flanders, the modern Belgium, was overrun with Spanish armies of conquest, and when superhuman efforts were made by the despairing Flemish to rid themselves of their oppressors.

"Pro Patria" was staged in Louvain, since to meet with such a tragic fate. The old world buildings, now marred and ruined beyond redemption by German shells, are used as backgrounds.

GEORGE M. COHAN STUFF

Whatever else Fourth of July may mean in the history of our country, it meant the biggest day, from the publicity standpoint, that the Metro Pictures Corporation has yet enjoyed. At twelve o'clock noon on that date, Metro, under the auspices of the city officials and various civic organizations, what is claimed to be the largest American flag ever made was flung forth in the Summer breezes midst a gathering of twelve thousand people. Appropriate speeches by Borough President Marcus M. Marks, Fire Commissioner Adamson, Mr. Robinson, of the Broadway Association, and a score of other dignitaries were made. The flag left New York last Wednesday for Los Angeles and San Francisco, where it will be flung again on Metro day, July 15, at the Panama Pacific Exposition.

HALL LEAVES LUBIN

Emmet Campbell Hall, who has been with the Lubin scenario department for two and a half years, has severed his connection with that organization. During his engagement with Lubin Mr. Hall was the author of numerous multiple and single reel photoplays that were well received by the critics, and was also the author of "The Beloved Vagabond," and the "Road o' Strife" serials.

"LONG RUNS" COMING

Manager Irwin, of V-L-S-E, Reports Growing Sentiment in Favor of Long Feature Runs

Walter W. Irwin, general manager of the V-L-S-E, stated to an interviewer last week that he believed "that exhibitors have awakened to the practical value of showing features of merit long enough to give everybody who has heard the picture eulogized a chance to see it."

Mr. Irwin points to the booking of "The Island of Regeneration" for seventeen days in Cincinnati, closed last week by the Cleveland office as an indication of what will soon be the general condition of the market for features of strong dramatic quality. "The Island of Regeneration" was booked in the Lyric and Lubin theaters, two houses in the business section of Cincinnati, that are separated only by two squares. The production opened at the Lyric Theater on June 24 for a run of ten days, and will then immediately move to the Lyric Theater for a seven days' run.

"This booking at the present time is considered most unusual by many film men," said Mr. Irwin, "but when one stops to consider the great advertising value in the word of mouth advertising that a good feature accumulates to itself by its continued exhibition, good showmanship will be recognized in the action of the management of the Lyric Theater in booking this feature for a run immediately following its close in a competing theater."

"While the V-L-S-E has been doing business for less than three months, many of our features that were originally booked for three days by exhibitors, have been repeatedly recalled to the same houses, and in one case, that of the Mary Anderson Theater in Louisville, one of our features, 'The Jugernaut,' was booked four times. While the feature played to phenomenal business on each occasion, there is no doubt that even a greater volume of business would have been done had the feature been originally booked for a long run, thereby permitting the house to take advantage of continuous advertising and billing."

"INDIAN WARS" POPULAR

The "Buffalo Bill" subject released under the title, "Indian Wars Refought by U. S. Army," which is distributed throughout the Central States by the W. H. Bell Feature Film Corporation, Chicago, is experiencing a stampede on the part of exhibitors to book this feature, which depicts the last great battles of the West, taken under the direction of and endorsed by the United States Government. It is a six-reel feature, and some of Uncle Sam's most famous fighting men are active participants, including "Buffalo Bill," Lieutenant-General Nelson A. Miles, General Charles King, etc., as well as nearly all the old surviving Indians with their chiefs who actually took part in the original wars.

"KILMERY" RELEASED SOON

"Kilmery" in which Oliver Mearns will present Leonora Clitch in her screen debut, is now ready for release and will be seen on the Paramount Programme in July 22. Miss Clitch has been the star of "The Bird of Paradise" for the past two years. In her support in "Kilmery," William S. Desmond, Myrtle Steadman, and Victory Bateman are included.

NICHOLAS POWER PARADES

If you should see the news pictorials released last week showing the parade of the Shriner's of Kismet Temple, Brooklyn, recently, look closely and you will be able to see our old picture friend, Nicholas Power, father of the Cameragraph 8-A. Mr. Power is a prominent Shriner and takes an active part in its affairs. Recently he presented Kismet Temple with a Cameragraph 8-A.

"THE CLIMBERS" ON AUG. 2

Owing to the fact that "The District Attorney" has been moved forward in the V-L-S-E release schedule, "The Climbers" has now been set for release on Aug. 2, taking the date formerly held by "The District Attorney." Gladys Hanson is starred in this production, which was made by Barry O'Neil for the Lubin Company.

BOONE A NEW YORK VISITOR

J. Allen Boone, who has recently ended his engagement as manager of publicity for Lubin, is a visitor to New York this week, and he has already been welcomed with opened arms into the New York press circle. Mr. Boone is considering offers to take up publicity work with film companies, but has decided to look over the New York field for a few days before deciding on his future plans.

ANOTHER STEGER FEATURE

Julius Steger is to be seen on the screen again, this time in the leading role of a photoplay adaptation of "The Master of the House," to be produced by Cosmos. Supporting Mr. Steger, who created the leading part in the original play, are Margot Williams, Grace Reals, Viola Savoy, Kate Mayhew, Mrs. Stanhope Wheatcroft, Austin Webb, Ralph Morgan, Charles Hutchinson, and others. Webster Cullison is directing the production.

E. R. Roberts, of 126 West Forty-sixth Street, has purchased "The Melting Pot," for the territory included in Maryland, Delaware, Virginia, District of Columbia, and North Carolina.

A fool and his money
Is soon parted.
But business judgment
Always succeeds.
The wise man thinks—
And then acts.
The fool acts—
And then thinks.
Think of your audiences
What they want—
Then act
By giving them the best.
The best for many
Years past—
The best for years to come

V.L.S.E.
1600 BROADWAY
NEW YORK

JESSE L. LASKY IN ASSOCIATION WITH DAVID BELASCO

PRESENTS

THE ILLUSTRIOUS BROADWAY DRAMATIC STAR



LAURA
HOPE
CREWS

IN A PICTORIZATION OF
MR. BELASCO'S SUPREME
MODERN AMERICAN SUCCESS

THE FIGHTING HOPE

BY WM. J. HURLBUT



RELEASED THROUGH
PARAMOUNT
PICTURES
CORP.
JULY 19-



CANADIAN DISTRIBUTORS: FAMOUS PLAYERS FILM SERVICE, LTD.
MONTREAL TORONTO CALGARY

JESSE L. LASKY FEATURE PLAY CO.

120 W. 41 ST. NEW YORK CITY

JESSE L. LASKY PRESIDENT SAMUEL GOLDFISH TREAS. & GEN. MGR. CECIL B. DUMMIE DIRECTOR GENERAL

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
June 3	Famous Players	Jim the Peasant	John Mason	5
June 7	Famous Players	Dawn of a To-morrow	Mary Pickford	5
June 10	Paramount	Brothers Officers	Henry Ainley	5
June 14	Lasky	The Arab	Edgar Selwyn	5
June 17	Famous Players	Charisma	Hazel Dawn	4
June 21	Famous Players	The Dictator	John Barrymore	5
June 24	Morocco	Wild Olive	Myrtle Stedman	5
June 28	Lasky	Chimie Fadden	Victor Moore	5
July 1	Famous Players	Little Pal	Mary Pickford	5
July 5	Morocco-Bosworth	Rugmaker's Daughter	Maud Allan	5
July 8	Lasky	The Clue	Blanche Sweet	5
July 12	Paramount	The Running Fight	Violet Heming	5
July 15	Lasky	Kindling	Charlotte Walker	5
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	5
July 22	Famous Players	Seven Sisters	Marguerite Clark	5
July 26	Morocco	Kilmeny	Lenore Ulrich	5
July 29	Lasky	Puppet Crown	Ina Claire and Carlyle Blackwell	5
Aug. 2	Famous Players	Ross	Mary Pickford	5
Aug. 5	Famous Players	Mice and Men	Marguerite Clark	5
Aug. 9	Lasky	Secret Orchard	Blanche Sweet	5
Aug. 12	Famous Players	Sold	Pauline Frederick	5
Aug. 16	Lasky	Marriage of Kitty	Fanny Ward	5
Aug. 19	Morocco-Bosworth	Nearly a Lady	Elsie Janis	5
Aug. 23	Famous Players	The Dainty Doss	Hazel Dawn	5
Aug. 26	Morocco-Bosworth	Majesty of the Law	George Fawcett	5

V. L. S. E., INC.

June 2	Vitagraph	Hearts and the Highway	Lillian Walker and Darwin Karr	5
June 7	Lubin	The Sporting Duchess	Rose Coghlan and Ethel Clayton	5
June 14	Vitagraph	Sins of the Mothers	Anita Stewart and Earle Williams	5
June 21	Essanay	The White Sister	Viola Allen	6
June 28	Selig	The Rosary	Kathryn Williams	7
July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer	5
July 12	Vitagraph	Crooky Scruggs	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo, William Bures, and Johnny Slavin	5
July 26	Selig	A Texas Steer	Tyrone Power	5
Aug. 2	Lubin	The Climbers	Glady's Hanson and Geo. S. Spencer	5
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzales and William Duncan	5
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin	5
Aug. 23	Selig	House of a Thousand Candies	Grace Darmond and Harry Mestayer	5
Aug. 30	Lubin	Tillie's Tomato Surprise	Marie Dressler	5
Sept. 6	Vitagraph	Mortmain	Robert Edeson	5
Sept. 13	Essanay	The Man Trail	Stella Rosato and Guy Oliver	5
Sept. 20	Selig	The Circular Staircase	Octavia Handworth and Beatrice Morgan	5
Sept. 27	Lubin	The Great Ruby		5

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin	5
June 14	World	Fine Feathers	Janet Beecher	5
June 21	Shubert	The Moonstone	Elaine Hammerstein and Eugene O'Brien	5
June 28	Brady	The Face in the Moonlight	Robert Warwick	5
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh	5
July 12	Brady	After Dark		5
July 19	Brady	The Onb	Martha Hedman	5
July 26	Shubert	Marrying Money	Chara Kimball Young	5
Aug. 2	Shubert	The Little Dutch Girl	Vivian Martin	5

GENERAL FILM FEATURES

(Three Parts.)

JUNE

Essanay	The Coward	Kalem	Honor Thy Father
Lubin	The Duckless Before Dawn	Essanay	A Dishful Family
Vitagraph	The Way of the Transgressor	Kalem	The Bondwoman (Vera Fuller Mellick)
Lubin	The Test	Essanay	Providence and Mrs. Truitt
Selig	How Callahan Cleaned Up Little Hell	Lubin	The Path to the Rainbow
Vitagraph	Love, Honor, and Ice		To July 12
Lubin	Courage and the Mask	Selig	The War of Dreams
Kalem	The Haunting Feet	Vitagraph	The Criminal
Kalem	When the Mind Slumps (Myrtle Damm)	Kalem	The Seventh Commandment
Essanay	The Greater Courage	Kalem	Midnight at Maxine's. Four parts.
Lubin	The Unconquered		METRO PICTURES CORP.
Selig	His Father's Life	Aug. 9	Cora (Bullitt)
Essanay	The Working of a Miracle	Aug. 17	The Middleman (London)
Vitagraph	Miss Gertie and Madame Esch	Aug. 24	Four Feathers
Vitagraph	Meet Me at Seven	Aug. 31	Her Own Way (Pamela Page and Florence Turner)
Klueberbocker	The Kick Out	June 7	Fighting Bob (Bullitt, Vera Johnson and Olive Wendenham)
Lubin	The Dream Dance	June 14	My Best Girl (Max Platten and Lois Meredith)

LICENSED FILM RELEASES

Monday, July 19.

(Bio.)	The Chafford Diamonds. Dr.	(Gold Seal)	Humour. Two parts. Modern. Dr.
(Ess.)	A Bag of Gold. Dr.	(Don)	What Might Have Been. Dr.
(Kalem)	The Crooked Path. Three parts. Dr.	(Box)	A Hoop Fair. Com.
(Lubin)	The Contented Man. Dr.		
(Selig)	The Shadow and the Shade. Two parts. Dr.	(Animated Weekly)	No. 179.
(Selig)	Hearst-Selig News Pictorial. No. 57. 1915.	(L-K)	The Curse of a Name. Com.
(Vita.)	The Highwayman. Com.	(Victor)	The Weird Nemesis. Two parts. Hypnotic. Dr.

Tuesday, July 20.

(Bio.)	A Daughter of Earth. Two parts. Dr.	(Big U)	The Burden Bearer. Dr.
(Ess.)	Jabes's Conquest. Episode No. 3 of "The Adventures of Dominica." Two parts. Dr.	(Imp)	Thou Shalt Not Lie. Two parts. Dr.
(Kalem)	The Spook Raisers. Com.	(Powers)	Lady Baffles and Detective Duck in "The Signal of the Three Socks." Com.
(Lubin)	A New Way to Win. Com.		
(Lubin)	A Barn Yard Mix-Up. Com.	(Imp)	(No release this week.)
(Selig)	The Foreman of Bar Z Ranch. Western Dr.	(Nestor)	Behind the Screen. Two parts. Com.
(Vita.)	The Lorelei Madonna. Broadway Star Feature. Three parts. Dr.	(Victor)	Jeanne of the Woods. Dr.

Wednesday, July 21.

(Bio.)	Under Two Flags. Three parts. Dr.	(Bison)	The Mad Maid of the Forest. Two parts. Drama of the Woods. Dr.
(Edison)	A Change for the Better. Com.	(Joker)	A Duel at Dawn. Com.
(Ess.)	The Fable of "The Home Treatment and the Sure Cure." Com.	(Powers)	The Honor of Kenneth McGrath. Dr.
(Kalem)	The Stranger's Cord. Episode No. 1 of "The Mystery of the Grand Hotel." Two parts. Dr.		
(Klueberbocker)	Star Features) The Cup of Chance. Three parts. Dr.		
(Lubin)	When the Light Came In. Two parts. Dr.		
(Selig)	Jimmy. Dr.		
(Vita.)	Following the Scent. Com.		

Thursday, July 22.

(Bio.)	His Singular Lesson. Com.-Dr.	(Amer.)	Wait and Sea. Dr.
(Ess.)	Others Started It. But Sophie Finished. Com.	(Broncho)	Cash Parrish's Pal. Two parts. Dr.
(Lubin)	Destiny's Skein. Three parts. Dr.	(Rel.)	Old Mother Gray. Dr.
(Mina)	On the Job. Com.		
(Selig)	Motherhood. Three parts. Dr.	(Domino)	The Man Who Went Out. Two parts. Dr.
(Selig)	Hearst-Selig News Pictorial. No. 58. 1915.	(Mutual Weekly)	No. 29. 1915.

Friday, July 23.

(Bio.)	Man's Genesis. Dr. Biograph Reissue No. 7.	(Falstaff)	P. Henry Jenkins and Mars. Com.
(Edison)	On Dangerous Paths. Four parts. Dr.	(Kay-Dee)	The Play of the Season. Two parts. Dr.
(Ess.)	Broncho Billy and the Pose. Western Dr.	(Mal.)	The Little Catamount. Dr.
(Kalem)	In Double Harness. Two parts. Com.		
(Lubin)	Her Idol. Dr.		
(Vita.)	Mr. Bixbie's Dilemma. Com.		

Saturday, July 24.

(Bio.)	His Criminal Career. Com.-Dr.	(Rel.)	The Pretender. Two parts. Dr.
(Edison)	The Secret of the Cellar. Dr.	(Royal)	Making Over Grandpa. Com.
(Ess.)	The Sky Hunters. Three parts. Dr.		
(Kalem)	The Girl on the Engine. Episode No. 37 of the "Hazards of Helen" Railroad Series. Dr.		
(Lubin)	When Wife Sleeps. Com.		
(Vita.)	A Pair of Queens. Two parts. Com.		

UNIVERSAL FILM RELEASES

Monday, July 19.

(Broadway Universal Features)	Scandal. Five parts. Dr.		
(Nestor)	There's Many a Slip. Com.		

"The Blindness of Virtue"

Strikes a Human Chord That Sets the World Vibrating

Once in an epoch there comes a photoplay that carries a special appeal; that reaches the depths of the inner consciousness and awakens an entire nation to a new view of life.

Through every heart runs a vein of human emotion, which touched, responds in all alike.

"The Blindness of Virtue" carries this special appeal. It strikes this universal chord that sets the heart of the world vibrating.

This six-act Essanay photoplay, written by Cosmo Hamilton, is more than entertaining; it is fascinating. Its artistry of production is perfect; its scenic beauty is unsurpassed and the acting is supreme.

But above all there is a heart appeal to mothers, to fathers, to daughters, to sons. It calls for the saving to the nation of the flower of its womanhood by teaching the truths of life and love. It is this special appeal that lifts this photoplay above the level of the merely excellent play to the plane of a masterpiece.

Edna Mayo and Bryant Washburn, in the leading roles, bring out all the strong points of the play with a mastery that makes every heart respond.

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ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—There is no doubt that the barbecue, given by the Keystone Company in celebration of the Fourth of July, was a great success.

Chickens large and chickens small—no, not those kind of chickens, but actual chickens roasting over a fire were to be seen, and out on the big stage were tables gaily decorated, above which were hung the sign "Reserved."

Not wishing to commit any breach of etiquette, we asked a wild-eyed youth, who was hurrying towards one of these tables with a package under his arm (looked very much like a bottle to us) if any of these tables were reserved for press representatives. After glaring at us a minute, while a look of deep disgust overspread his countenance, he replied: "G'wan. Gee, who do you think you are, anyway? Them seats is reserved for the 'Highbrows' like Mr. Scennett and Mr. Arbuckle and de other stars of dis company. G'wan out with de rest of de mob."

After a great deal of trouble we finally managed to secure a seat on a prop, where we were served with what looked like a roast beef sandwich. Being hungry, it was with the most pleasing anticipation that we bit into the royal repast, our hearts warming towards the generous givers. We will not attempt to describe this so-called sandwich, but if any of the representatives of the Goodrich Rubber Company had been on the ground all contracts for the buying of rubber in South America would have been cancelled in favor of the famous Keystone grade—still even with all these handicaps they did manage to have a good time, anyway—at least their friends say so.

Chas. M. Peck, who was vice-president and assistant general manager of the Balboa Company, has resigned. Will M. Ritchey has been appointed chief scenario editor.

Henry McRae, former director of the 101 Bison Company, at the Universal Studio, was this week appointed director-general of the Universal's Pacific Coast producing companies. No announcement has thus far been made regarding the future head of the Bison aggregation.

Donald Brinn starts on his first Lasky picture next week, and in the meantime is laying the foundation for a healthy coat of tan with Lou Tellegen at the Tellegen cottage at Ocean Park.

Robert Z. Leonard is busy at work preparing for the staging of "Renunciation"—a four-reel drama by Peter B. Kyne and Harry Gates, in which Julia Dean, the Broadway star, is to be featured. Harry Carey, the former Biograph star, who was secured by the Universal Company for the big feature picture, "Just Jim," will play opposite Miss Dean.

Blanche Sweet is appearing in the Lasky-Belasco production, "The Case of Becky," Edward Locke's drama of dual personality. No wonder Blanche is having the fun of her life.

William Desmond, the well-known actor, has been engaged by The New York Motion Picture Corporation to appear under the direction of Thomas H. Ince. He will arrive at Inceville about the middle of July, and immediately go to work before the camera to fulfill a long-term contract.

Three hundred members of the National Editorial Association, in convention at Los Angeles, this week, paid an extended visit to Universal City, where they were initiated into the mysteries of motion picture production.

Watt Rothaker, one of the Board of Directors of the Universal Film Company, arrived this week at Universal City, where he is to spend a week or ten days before returning East.

A large company of players, in charge of Director Charles Swickard, are at sea this week, enacting some of the big scenes for Thomas H. Ince's production, "The Three Musketeers," in which Orrin Johnson is to be starred.

Here's a chance for some live insurance man to get busy. We only hope it is true. In "The Marriage of Kitty," Fannie Ward complained that she did not have a chance to show all of her gowns. In the next picture for the Lasky Company she will be able to wear her \$30,000 sable coat and all of her jewels, and she is happy.

What's the idea, Mac? We hope you are not trying to slip something over.

John Emerson, the prominent producer at the Heliance-Majestic studio, has had one of his speaking stage plays accepted for production by Oliver Morosco, the Los Angeles producing manager. The title is "Step Lively," and it is a farce in three acts. It will be presented at the Burbank Theater and may later be taken to New York for a Broadway opening.

Clarence Badger, the new comedy director of the Universal Company, is busy producing "Mrs. Innocence." Olive Golden, daughter of the famous monologist, George Fuller Golden, and who by the way was one of the founders of "The White Rats," is his leading lady.

Tod Browning, who was recently injured in an automobile accident, is improving in health and will soon be well enough to resume his work as director at the Heliance-Majestic studio.

George Seligmann, who also figured in the same accident, is progressing rapidly in health and will probably soon be seen again at the Mutual studio.

Richard Stanton, Willard Mack, Enid Markey and a contingent of associate players are in Santa Barbara this week filming some scenes from "Aloha Oe," the American-Hawaiian production, in which Mr. Mack will be featured.

The officials of the Universal Film Company have made arrangements with Carter De Haven and wife to appear in several comedy productions, to be staged at the company's Pacific Coast studios. William C. Dowlan, who has been directing Violet MacMillan, will direct their work, Miss MacMillan having been transferred to Al. E. Christie's company.

Marie Tempest, the well-known comedienne of the speaking stage, has arrived at the Universal City studios and is busy at work before the camera in the feature role of a four-reel comedy entitled "Mrs. Plum's Pudding." Al. E. Christie is directing the production of this picture.

Rumor has it that Lynn Reynolds, who has been doing some special work for the Animated Weekly, is to be put in charge of the Rex company of Robert Leonard, who is directing the work of Julia Dean and Harry Carey in "Renunciation."

Miriam Cooper, who was prominent in D. W. Griffith's great picture, "The Birth of a Nation," is planning a trip to New York, when her work in the latest Griffith production is completed.

A big battle is being waged at Inceville for a number of scenes in a Civil War drama, in which Frank Keenan is to be featured by the New York Motion Picture Company.

Murdock MacQuarrie, Robert Leonard, Harry Carter, Lee Moran, Lee Lawson, Max Asher, Jerry Barnes, and Harry B. Brown, all of the Universal Company, were this week initiated into the mysteries of the B. P. O. E. The morning after saw them all pale and nervous. However, no serious after effects have thus far been reported.

(Continued on page 32.)



THE LAST INSTALLMENT OF "ROAD O' STRIFE"—"THE COMING OF THE KINGDOM."

Mary Charleson and Crane Wilbur Are in the Foreground. Released July 2.

Selig

"A Texas Steer"

Presenting Mr. Tyrone Power, America's Most Distinguished Actor, as the kindly "Maverick Brander," will be released July 26th through V. L. S. E. Inc., as a Selig Red Seal Play in five rollicking reels.

"The Isle of Content"

A Selig Diamond Special in three reels telling an exciting story of plot and counterplot. Released Thursday, July 29th in regular program.

"The Unfinished Portrait"

A two reel Selig Special with Stella Razeto. Released July 26th.

"The Child, the Dog and the Villain"

One reel drama released July 27th.

"Jimmy"

A one reel drama with Edith Johnson. Released July 28th.

Selig Jungle-Zoo

pictureplay released July 31st.

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IN THE PICTURE STUDIOS



T. N. HEFFRON.

Latest Addition to the Selig Directing Forces.

T. N. HEFFRON is another versatile director of motion picture productions who was recently captured by the Selig Polyscope Company. Mr. Heffron is engaged at the Chicago studios of the Selig Company in directing the production of Selig Red Seal plays. His first production completed was "The House of a Thousand Candles," featuring Harry Mestayer, Grace Darmond and an all-star cast. He is now engaged on his second production, "A Black Sheep," with Otis Harlan in the title-role.

Before entering the motion picture field Mr. Heffron was an actor and was also stage director for Mrs. Flisk, John Mason, Charles Frohman, Al Woods, Coban and Harris, William A. Brady, Kirke La Shelle, Augustus Thomas and others, and played leading heavies and produced in stock nearly every play available for stock purposes in the principal cities of America.

Mr. Heffron commenced producing feature pictures over three years ago and has been identified with Thanhouser and Famous Players. In motion pictures he has directed such stars as John Barrymore, May Irwin, Tyrone Power, Hazel Dawn, Paul McAllister, Edwin Abeles, Marguerite Clark, and David Higgins.

VICTORIA FORDE has been signed by the Selig Company, and will play opposite Tom Mix when the cowboy-actor gets into action at Las Vegas.

HARRY MESTAYER has started to work on a feature, to be called "I Didn't Raise My Boy to be a Soldier," at the Selig coast studios. Gilson Willetts is the author of the screen story.

MELVILLE STEWART has been engaged to appear in Richard Harding Davis' "The Galloper," to be produced by Donald Mackenzie for Pathe. Mr. Stewart has been well known on the musical comedy stage. At present he is with the Follies, and for the past two years has been leading man with Trentini in "The Firefly."

ALAN CAMPBELL, son of Mrs. Patrick Campbell, and author of one of Vitagraph's biggest pictures, "The Dust of Egypt," is now at the Dardanelles as F. St. Lieutenant, fighting with "The Ansons," a crack London regiment. "The Dust of Egypt" has been made into a seven part comedy, based on the English farce of the same name. Edith Storey is seen in the lead, supported by Antonio Moreno and a strong Vitagraph cast. George D. Baker staged the production. By the time "The Dust of Egypt" is released, Vitagraph will have started on another of Lieut. Campbell's stories, entitled "Black Prince Carl."

JENSEN AND VON HERBERG, the well-known Seattle managers, have branched out still further with the purchase of the Columbia Theater, Portland, Oregon. Messrs. Foster and Kleiser, the former owners, are withdrawing from the exhibiting field to devote all their attention to the outdoor advertising business.

THE SECOND ANNUAL photoplay favorite contest of The Onyx Club, an organization of motion picture enthusiasts, with headquarters in Denver, Colo., and branches in Missouri, Arizona and California, which has just closed, was won by Miss Ethel Clayton, of the Lubin Company, with a total of 378,235 votes. Last year's race was won by Miss Muriel Ostriche, now with the Vitagraph Company, with Miss Clayton, the Lubin player, second. This year Miss Clayton led in the contest on the first day of every one of the nine months during its progress. By an interesting coincidence the Lubin feature production, "The Sporting Duchess," in which Miss Clayton was featured with Rose Coghlan, was shown for the first time in Denver on the night that Miss Clayton won the contest and The Onyx Club attended in a body and gave the Lubin star an enthusiastic reception when she appeared on the screen.

WILLIAM D. TAYLOR, the American director, with Irving Cummings, William Russell, Lottie Pickford, and a large company recently spent two days on the yacht *Huna*, starting from San Pedro.

HARRINGTON GIBBS, who recently joined the forces of the Oliver Morosco company, twice saved the life of Mrs. E. B. Carter, wife of the manager of the Adams Hotel, Phoenix, Ariz., and formerly well known in Los Angeles as the proprietor of the Haywood Grill. After attending physicians advised Mr. Carter that his wife's life was endangered, he offered his own blood for use, but was rejected because of a touch of malaria. Eighteen people were tested, when finally the blood of Wilbur Ross, a friend of Gibbs's, was accepted. At the last moment the tube containing the blood was broken through the carelessness on the part of an attendant. Further transfusion of blood from Ross would have proved injurious and upon being advised of this he called upon the young actor for aid. Gibbs gladly consented and after an examination 300 cubic centimeters of his blood was drawn off.

WILLIAM J. TEDMARSH is winning distinction for his able characterization of Quabba, the crippled gypsy organ grinder in the American production of "The Diamond from the Sky."

"AFTER THE STORM," an American Flying A drama to be released soon, is based on an actual incident in life. After a recent storm at Santa Barbara a box containing a little Japanese baby was washed ashore. Vivian Rich and Louise Lester, in walking along the shore of the bay, saw the little storm-tossed youngster and carried him home. When Director Reaves Eason heard the story he immediately sat down and wrote a scenario around the incident.

CAPTAIN WILBERT MELVILLE, of the Western Lubin Company, is planning to stage several large features in San Diego in the near future.

L. C. SHUMWAY, leading man of the Western Lubin Company, has been forced to take to his bed for several days in order to recoup his energy. It is feared that he will have to give up work for several months to entirely regain his health.

THE RECORD for distance covered in taking four hundred feet of film is claimed by Rollin S. Sturgeon, director of the Western Vitagraph company, in taking "The Chalice of Courage," the picturization of Cyrus Townsend Brady's story of the same name. In a fall from a cliff it was necessary to take the place where the actress landed in the water four hundred miles from the cliff from which she jumped and the actual rescue was made in still another stream a hundred miles distant. This was necessary because it was impossible in the whole State of California to locate the right kind of a cliff on a running stream of sufficient depth.

JOHN COSSAR, of the Essanay Company, during the past month has been forced to display his versatility as an actor. He has had such contrasting parts as Western ranch owner and Indian fighter, gentleman crook in an Eastern drama and mountaineer in a Tennessee picture.

JOHN THORN, well known on the legitimate stage, has recently made his first appearance in pictures with the Essanay Company. He had the part of the American artist in that company's recent production of "The White Sister," featuring Viola Allen.

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DON CAESAR DE BAZAN

Mr. Butt's wonderful portrayal in the title role of this production is due to the fact that he has played Don Caesar upwards of three hundred and fifty times upon the legitimate stage. Among his Broadway appearances were, "The Lie," at the Harris Theatre, and "The Garden of Allah," Century Theatre.

Released Monday, July 26th Attractive 1, 3 and 6-sheet, 4-color Lithographs

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"The Coming of the Kingdom"; one act drama of vital intensity and human interest; featuring Crane Wilbur and Mary Charleson.
- Tuesday, July 13— "What a Cinch"; farce in one act;
"Studies in Clay"; comedy in one act; two sidesplitters, guaranteed to make the coldest audience howl with laughter.
- Wednesday, July 14— "All for Old Ireland"; three act all Irish thrilling and tense and photographed on the set of Old Erin, filmed by Sidney Olcott and featuring Valentine Grant.
- Thursday, July 15— "A House of Cards"; drama in two all too brief acts; delightful and with that peculiar quality which "gets" an audience, featuring L. C. Shumway.
- Friday, July 16— "An Hour of Freedom"; one act drama; vibrant with emotions and the unexpected. Featuring Arthur V. Johnson.
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FEATURE FILMS OF THE WEEK

Faversham Makes Screen Debut in "The Right of Way"—Mary Pickford Seen in "Little Pal"—Essanay Stages "The Blindness of Virtue"—"Just Out of College" Pleasing Comedy—Maude Allan's Debut

"THE RIGHT OF WAY"

A Five-Part Adaptation of Sir Gilbert Parker's Novel of the Same Name Featuring William Faversham. Produced by B. A. Rolfe Photoplays, under the direction of John W. Noble and released on the Metro Programme.

Charlie Steele William Faversham
Rosalee Jane Grey
Joe Portuguese Edward Brennan
Trudel Henry Bergman
Billy Wantage Harold De Becker

This picture has not been handled well either by the adapter of the original novel or by the director. The main point of the story, that of the conversion of the unbeliever to the Catholic faith is not brought out in the emphatic manner that Sir Gilbert Parker originally wrote it nor is the moral disintegration of a brilliant mind through the influence of whiskey convincingly presented. It would have been well had the director devoted some study to the manners and customs of the Catholic church before attempting to stage a picture in which those elements and also the psychology of a French-Canadian Catholic community were so prominently displayed. The errors were ridiculous. The picture had other directorial discrepancies which did much to mar the effectiveness of the production. The scene in which the unbeliever rescues the sacramental vessels and articles of worship from the altar of the burning church was poorly executed, especially the fire effect which was a palpable moving picture fire with no semblance of reality. A man undergoing the difficult operation for aphasia lying in bed with all his clothes and high hunter's boots on was another little detail that greatly marred the production.

As for William Faversham his work in the early parts of the picture, especially the court scenes was an able and masterful portrayal and one that may honestly be classed as good acting, but it is hard to imagine a man working as a tailor's assistant in a backwoods Canadian village fooling and fiddling with a monocle every minute or so. These may be minor points, but it is the little features that go to make up a good picture. Henry Bergman as the fanatical tailor carried off the acting honors in a startlingly vivid bit of expressive acting. Jane Grey as Rosalee was pleasing in a part that called for little effort.

The picture story lacks the vitality and humanness of the book. Charlie Steele, a brilliant criminal lawyer is addicted to the use of whiskey as a means of inspiration. The opening scenes of the picture show him in court and in a fervent plea he so moves the hearts of the jurymen that a man accused of murder with the preponderance of evidence against him is adjudged not guilty. The time jumps several years and Steele is shown as a confirmed drunkard. His wife has become disgusted with him and accuses him of robbing a trust fund of several thousand dollars. Steele knows that his wife's dissolute brother has committed this theft and going to the low drinking place which the latter frequents becomes involved in a brawl and is thrown into the river for dead. He is picked up by the accused murderer, whom he had saved from the gallows several years before, and taken to his cabin in a backwoods village. There he recovers consciousness, but his mind is a blank. Later he is operated upon for aphasia and recovering his memory decides to remain in the village. He falls in love with one of the village maidens who tries to convert him to the Catholic faith, but is unsuccessful. Later Steele's brother-in-law arrives in the village and accidentally sets the church on fire. Steele rescues the sacred ornaments from the altar and is the first to suggest a plan for the rebuilding of the destroyed building. He is made custodian of the funds and that night the n'er do well brother-in-law robs him. Both Steele and Joe Portuguese are mortally wounded in a fight with the robber and Steele in a vision just before he dies sees the man he might have been had he left whiskey alone and given up his atheism. He finally dies in the arms of the Church. E.

"LITTLE PAL"

A Five-Part Modern Drama Featuring Mary Pickford. Produced by the Famous Players Film Company, Under the Direction of James Kirkwood. Released on the Paramount Programme July 4.

Little Pal Mary Pickford
Sid Gerue Russell Bassett
John Grandon George Anderson
Pill Box Andy William Lloyd
Black Brand Joseph Manning
Frances Grandon Constance Johnson
Little Pal's Servant Bert Hadley

Admirers of Mary Pickford will have an opportunity of seeing her in an entirely new role in this picture, that of a half breed Indian squaw, and whereas it serves to bring out her versatility still it is entirely lacking in opportunity for a display of those little intangible mannerisms that have endeared this charming actress in the hearts of moving picture patrons. It was a part calling for the utmost suppression of all emotion and that is not the kind of a part for the irrepressible and spontaneous Mary Pickford.

The story was natural and pretty, but it had very little to it and was not worth, by any manner of means, the space de-

voted to it. It could have been well told in two reels at the most. It was nothing more or less than a series of extremely good character studies, held together by the fine thread of a story. Russell Bassett as Sid Gerue, the dissolute saloon keeper and gambler; William Lloyd as Pill Box Andy, the camp doctor; Joseph Manning as Black Brand, the camp bully; and Bert Hadley as an Indian servant deserve especial commendation for the able manner in which they handled difficult character roles. The picture is replete with some most beautiful snow scenes and it is only necessary to know that James Kirkwood was responsible for its production to realize that from a technical and artistic standpoint it was complete in every way.

Little Pal is the half breed daughter of Sid Gerue, the drunken and dissolute proprietor of an Alaskan saloon and gambling joint. Black Brand, the camp bully, is in love with her, but she will have nothing to do with him. In a game of roulette the bully breaks the bank and then stakes all his winnings against the saloon and the possession of Little Pal. He wins, and Gerue, after becoming gloriously drunk, shoots himself. Little Pal, resolved to have nothing to do with the bully, runs away and is rescued from freezing by John

come to associate with real British country life are realistically present. The work of Bryant Washburn as the young Lord, of Edna Mayo as the innocent young girl, of Betty Brown as the same, though poorer sort of a girl, and of Thomas McLarnie as the minister was very good indeed.

The basic idea of the picture was that of young girls brought up in innocence of life's secret and to show the dangers they ran. We need not add that it is a strong theme, if properly brought out, which was the case towards the end of the film. Prior to that we are entertained with the expulsion from college of the Lord's son and his being sent to the country where, under the clergyman, he is to study the law, and, of utmost importance, to be cured of his somewhat wild-outish habits. In the country we meet also the innocent daughter of the clergyman and another equally pretty and innocent daughter of the laundress, neither of whose parents have seen fit or had the courage to tell their progeny the truth.

Into the reformed and commendable life of the young man comes his old-time friend and rouse, Winstanley, who is immediately smitten with the daughter of the laundress. Too late, his friend follows him to the city, and the girl returns to her mother a sorrowful and wiser being. The history of

manner. He was ably supported by Jack Sherrill, as Silvers Mason, with the exception of a slight tendency to over act in some of the more ludicrous situations. Marie Edith Wells as the girl in the case handled a part that called for little besides ingenuous freshness and the ability to look pleasant, in a capable manner. The balance of the cast was consistently good, especially the work of Amelia Summerville as Jonesey, the college boarding house keeper, who makes a fortune out of her famous pickles.

The story is of the typical George Ade variety. During commencement week just after he has won the tennis championship Edward Worthington Swinger falls in love with Caroline Pickering, the daughter of a millionaire pickle manufacturer, who refuses to give his consent to their marriage until the young man can prove that he is able to support a wife. For this purpose he lends him \$20,000, saying that on the day he doubles it he can marry his daughter. Nothing daunted the young man engages in the pickle business with his former boarding house keeper at college and by his unusual advertising methods puts a dent in the business of the trust controlled by his prospective father-in-law, so that in the end the pickle magnate is forced to buy out his rival for \$100,000, not knowing until afterwards that his own money had financed his rival. Though charmed in the manner in which he has been taken in by a verdant youth just out of college, he comes to the conclusion that he needs the young man in the family and gives the much desired nuptial consent. E.

"THE RUG MAKER'S DAUGHTER"

A Five-Part Eastern Drama Featuring Maude Allan. Produced by Bosworth, Inc. in Association with the Oliver Morosco Photoplay Company, Under the Direction of Oscar Apfel. Released on the Paramount Programme July 4.

Demetra Maude Allan
Robert Van Buren Forrest Stanley
Osman Howard Davies
Halib Bey Herbert Standing
Mrs. Van Buren Jane Darwell
Barah Laura Woods
John Marshall Harrington Gibbs

"The Rug Maker's Daughter" is pure unalloyed romance, one of those American men, Turkish girl types, with harems, seraglios and swarthy villains. And yet withal it is very well done, the interest is held from beginning to end, and at no part of the picture does the inclination to sleepiness assert itself. The settings throughout are elaborately beautiful and the photography is above the average, with some very beautiful tinted effects. It is a thoroughly enjoyable picture and one that should prove immensely popular, for it has all of the elements of popularity.

Furthermore, it was well cast. The indefinable magnetic personality of Maude Allan, the well-known classic dancer, in the title role did much to add to the enjoyment of the picture. Miss Allan proved that she knows how to act as well as dance. Forrest Stanley made a likable hero and Howard Davies as the pursuing villain got himself very much disliked by a Strand audience. Herbert Standing as the late dictatorial Turkish father did a good bit of character impersonation. The directing was done by Oscar Apfel, and was well handled throughout, many of his effects being marvelously beautiful, and costumes, gestures, manners and customs were consistently correct.

The story is one of those frothy romances with touches of melodrama. Two Americans, while driving about Constantinople, are attracted by the sounds of a street brawl and arrive in time to rescue a beautiful Turkish maiden and her duenna from thieves, and, ignoring Turkish custom, insist upon riding home with the distressed females. Naturally, the girl and the young man fall in love at first sight. The girl's father, Halib Bey, is a rug maker, and the girl, Demetra, has just completed a wonderfully beautiful rug which her father has promised is to be her dowry rug. His cupidly overcomes him, however, and he sells it to Osman, a rug dealer, who, upon seeing Demetra for the first time, requests her hand in marriage and is accepted by the father. Demetra and Bob, the young American millionaire, meet clandestinely in the rose garden and plan to elope to America, but Bob, returning from the steamship office, is attacked by Bazouks employed by Osman and confined in a dungeon. As her lover fails to put in an appearance Demetra and her duenna determine to go to America anyway to escape the wedding with Osman, planning to visit a cousin of Demetra's in the rug business in New York. Osman, when he learns of it, follows. Bob manages to escape from the dungeon and learning that his sweetheart has gone to New York, also hurries aboard a steamer. By a strange freak of fate Demetra meets Bob's mother and is taken to her home. Osman gets her in his power by a ruse and is just about to force her to marry him when Bob fortuitously arrives and saves her. E.

The Cosmos Feature Film Corporation of New York city, which has a capital of \$75,000, has been authorized by the State to change its name to the Triumph Film Corporation.



WILLIAM FAVERSHAM MAKES HIS SCREEN DEBUT IN "THE RIGHT OF WAY"

Produced by John Noble for B. A. Rolfe. Released on Metro Programme.

Grandon, an Easterner, who has come North to work a claim, left him by his dead brother. Little Pal cooks for him and keeps his cabin clean and at the same time falls in love. Grandon gets the fever and his wife is sent for. The camp doctor says that he will die if he stays in the northern latitude, and Little Pal reaching the pinnacle of her love and self-sacrifice, robs the miners in order to obtain the necessary money to send Grandon and his wife back East. The miners in an attempt to discover the robber accidentally shoot and kill Black Brand. The picture closes with the stoical Indian girl standing behind a tree watching the departing Grandon and his young and beautiful wife. E.

"THE BLINDNESS OF VIRTUE"

Six-Part V.L.S.E. Drama Produced by the Essanay Company from the Play by Cosmo Hamilton. Released July 26.

Archibald Graham Bryant Washburn
Edna Pemberton Edna Mayo
Rev. Harry Pemberton Thomas McLarnie
Edward Winstanley George Le Guere
Mary Ann Betty Brown
Daisy Courtleigh Renee Noel
Lord Aberlady John Gosar
Aberlady's Butler Harry Dunkinson

That "The Blindness of Virtue" is worth a good many reels we believe to be quite without cavil, for it is a subject basic enough, if brought out properly, to make a big feature, but whether, as it is here handled, it deserves six full reels is a somewhat mooted point. Five, in our opinion, would make it more acceptable. But this added footage has one very meritorious result, in that the producers have allowed themselves plenty of room to register an old-English country atmosphere, one where things move leisurely. It is an atmosphere without any appreciable bluish, a more or less negative virtue, for while no decided incongruity is to be found, similarly the wings of house, the back entrances to railroad stations, and lawn scenes, do not positively stamp it at any one point as being unmistakably Britanni.

With the cast it is different. The country clergyman, his wife, his servants, the English nobility and all those characters which we on this side of the water have

her wrong stirs the Reverend Pemberton, who commands his wife to warn their own daughter. This she evades doing. Then, when the young man has returned the unalloyed innocence of the girl leads her to visit him in his bedroom, lightly clad, and here her father sees her. The young man is able to convince the latter of his innocence, and later the young couple decide to become married, but it is only with the visit to his room that the real meaning of the drama is strongly brought out. F.

"JUST OUT OF COLLEGE"

A Five-Part Adaptation of George Ade's Comedy of the Same Name Featuring Eugene O'Brien. Produced by the Frohman Amusement Corporation, Under the Direction of George Irving.

Edward Worthington Swinger. Eugene O'Brien
Silvers Mason Jack Sherrill
Septimus Pickering Ben Hendricks
Caroline Pickering Marie Edith Wells
Genevieve Chizzle Gladys Schulta
Jonesey Amelia Summerville
Mrs. Septimus Pickering Charlotte Lambert
Aunt Julia Kate Japon
Professor Bliss Wright Kramer

There is a certain indescribable charm about a George Ade comedy, with its fresh, clean humor that is particularly delightful, and the screen version of this justly popular offering is as replete with this elusive quality as the play was. That one sentence fairly sums up the merits of the picture and there can be little doubt but what it will meet with as much success as the play. George Ade is a master of American humor and the adapter has succeeded in incorporating all of the material in the play into the picture. It is good light comedy from the initial appearance of Eugene O'Brien in the title role, until the final fade-out when he clasps his hardly won sweetheart in a typical moving picture lover's clutch.

Eugene O'Brien made a likable hero, playing the part of the youth just out of college with a naturalness and spontaneity that was admirable. His college scenes were especially well done and later he brought the unmitigated freshness of the college hero into the sordid industry of pickle making in a breezy and enjoyable



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EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

(The Editor of this page would be pleased to receive photographs of photoplay authors. If possible, outdoor photographs are preferable at this time. However, we wish to publish photographs of writers real and near from time to time and appreciate all kinds of photographs for filing purposes. Thank!)

William E. Wing, author of psychological photoplays, and who is familiarly known as "Bill" Wing, is now so busy editing *The Script*, official organ for the Photoplay Authors' League, that he has little leisure to jot down his observations. Just the same he contributed the following article, which is herewith published with appreciation. All authors would do well to read it carefully: "In my opinion," writes Mr. Wing, "the time is ripe for the specialist to enter the photoplay writing field. I have announcements or subtitles in mind especially. How easily the tone of a picture is lowered by the commonplace leader. How faded and uninteresting are the mediocre explanations in many of our scripts, yours truly being wide open for criticism also. But the beautifying subtitle—how it lifts the screen story and psychologically impresses the spectator that the production is of a high tone. The fault is not that of carelessness on the part of writers, in the majority of cases. It lies in the impossibility of imaginative constructionists to write announcements of higher quality. Even successful directors are not thus gifted, in many cases. Therefore the story is passed along in negative, with the handicap of leaders which do their best to disinherit their own. The story goes to seed for lack of proper nourishment, failing to blossom in all its freshness for the edification of the multitudes. The public is given a creed rather than a sermon. Many film productions are subject to ideal treatment. With proper treatment they would prove—and many do prove—poetry of the screen. Here are a few examples at random, which tend to illustrate the point. The ordinary: 'The Mother Ponders Ralph's Future With Many Misgivings.' The substitute: 'Beside His Bed a Slightly Mother Sighs.' Her action should register the rest. The ordinary: 'Ralph Blindly Plunges Into One Task After Another to Meet With Failure.' Suggested: 'Knowing Not His Destined Way.' Or, should he insist upon taking up to a certain life work to which it is shown he is not equal, 'The Measure of His Sphere' is suggested.

Other Examples.

"Here are other examples," continues Mr. Wing. "For example: 'Ralph's Courage Fails Him as He Contemplates the Future.' Suggested substitute: 'In His Heart a Fear of the To-morrows.' Usual: 'The Poverty-Stricken Ralph Struggles Against Bitter Odds in the Endeavor to Reach His Sick Mother's Bedside.' Suggested: 'So Long the Way.' Is there a place and proper remuneration for the specialist in leaders? Let us see. Feature companies purchase from noted authors very expensive stories. Noted producers are engaged to put them on. High-salaried actors play them. Sometimes months are required to manufacture one of these features. They cost from \$15,000 to \$100,000. In this expenditure is there not a few hundred dollars for the expert who is able to take the filmed story and positively illuminate the whole with the 'expressions of his soul'? There is and the day is not far distant when the manufacturer will realize the possibilities therein, and demand the services of the specialist."

More of the Same.

In our opinion, Mr. Wing has touched upon a most important subject. Certain of the film manufacturers are turning more and more to the man or woman who specializes in leaders or subtitles. More and more is it being appreciated that comprehensive and clever subtitles enhance the entertainment, the interest, the clearness, the logic, in fact, the value of the photoplay. The fewer subtitles, the better. But those leaders that are necessary should be polished, should be interesting, should be illuminating, should carry along the plot without unnecessary break or friction. It is not the place for the cutting and trimming department to change around the subtitles nor is it the function of almost every-

one in the studio to drop around and criticize and suggest changes in subtitles. The leaders should be handled by men and women trained carefully for that purpose. "Specializers in leaders," to quote Mr. Wing. "They should have absolute authority and should carefully edit the leaders in the script before it goes to the director. It is the policy of many companies to shove an accepted script through the studio, permit the director to kill or change or replace subtitles at will, and then when the film is shown in the projecting parlors everyone wonders what is the matter with the subtitles. The solution to the question is the trained newspaperman or woman, one preferably skilled in the difficult art of writing head lines. These people have the knack of saying a great deal in a few words; they have a command of the English language; they appreciate that brevity is the soul of wit. Leaders can make or mar a picture play. Misspelled words, poor grammatical construction, etc., are too self evident in these days when all other branches of the film art are advancing with seven league boots. Permit the specialist in leaders to enter!"

About the Photoplay.

Luella O. Parsons, well-known editress and authoress of photoplays, interestingly reviews the situation in the following excellent article: "There are so many avenues, and so many byways to the photodrama of to-day that one is discussing a fruitful and almost endless subject in venturing to write about the scenario. The construction and technique, which presumably we all know, has been presented for our approval by so many of the professional playwrights, in such a truly illuminating fashion that little remains for me to say. One element of the photoplay, however, that is peculiarly fascinating to me, is the remarkable progress the photoplaywright has made in the last few years. Some years ago, when I first took the editorial chair at the Essanay Film Company, writing scenarios as a profession was just coming into existence. The successful author of a story or two, or the writer of a novel scornfully refused to consider writing for the screen. The writer of reputation considered it beneath his dignity to write motion picture plays. One by one, as in the case of the celebrated stage favorites, the writers were won over, and now instead of feeling it a waste of time to evolve a photoplay, they consider it an accomplishment to be able to write an acceptable screen drama. In explanation of this, of course, the writer felt that the single-reel pictures with their loosely constructed story and unsteady screen figures, with their abundant static and metallic spots, was scarcely a good advertisement for his wares. He preferred the reliable magazine, where his story would be presented as written, with no heart-breaking cut-outs. Then, too, not only did the merciless director hack the poor script to pieces, but he also gave the writer no credit either on screen or poster. Almost like a miracle has this condition given way to the present-day sanity of production and absolute reliability of market. The author who has a play to sell and succeeds in marketing his story, can be reasonably sure that it will be produced with some regard to his own ideals, also that he will be given credit on the screen, and frequently on the posters. The multiple reel, the play in four or five parts, has called out the best talent, and many of the most promising writers have listened to the siren call of the screen and brought forth their best material for the picture companies. James Oliver Curwood, Roy McCardell, and Bannister Merwin were among the first of the professional writers to add to their incomes by way of the motion picture. Since that time, Richard Harding Davis, Rex Beach, George Barr McCutcheon, Harold McGrath, Mary Roberts Rinehart and a score of others have expressed themselves as being delighted with the screen version of their works. 'The Birth of a Nation,' the acme of film excellence, has established a new era by opening at and maintaining the regular two-dollar price obtained by the spoken drama. The people who have seen this greatest film achievement declare if there were no other way they would gladly pay five dollars to see this picture. The humble film showing to honest-to-goodness two-

dollar audiences has raised the standard to an almost unbelievable degree. People who do not ordinarily go to picture shows have been converted by David Griffith's magnificent silent drama. Human beings, true to tradition, are like sheep, and will follow each other, and now that the photoplaywright has come into his own, along with the established position of the motion picture, we know that there will be no end to his power. The way, hewed by the efforts of the earlier playwright, is smoother on this account for the late comer. We hope that the scenario writer will continue to win his battles, and I, for one, will cry, 'More Power to the Photo-playwright' whenever I hear of a new victory."

The Hall of Fame.

Edward W. Matlack, who writes "The Hazards of Helen" and other good stories, is a railroad man.

J. H. Thompson, the Rhode Island writer, happily says: "It's a wise father that knoweth his own scenario after 'they all' get through with it."

Emmett Campbell Hill recently sent us one of his special scene slips which he uses in his work.

Maude Moore Clement, who won THE MIRROR-Edison scenario contest, is now looking over the market out in California.

Editor McCloskey, of Lubinville, has placed the ban on the word "scenario," which recalls the world-famous exchange of arguments between E. W. Sargent and Frank E. Woods, at that time "Spectator" of THE MIRROR.

Elaine Sterne said "howdy" recently to Chicago writers. She was en route to New York from the Pacific Coast.

Emma Bell, who writes many good photoplays, is in real life the charming wife of Wallace C. Clifton, the photoplay author.

Here Are Some Hints.

Occasionally we must return to first principles. This is deemed necessary from the tenor of our letters. Ever and anon new writers "discover" there is a market for picture plays. Perhaps they sell an idea. Then there is a season when we receive letters asking for first principles information. So bear with us, occasionally, when we think it necessary to say:

Always enclose a self-addressed and stamped envelope with your manuscript.

Do not write personal letters to the film editor. He is a busy individual.

Never submit a manuscript written in long hand. Have it typewritten if you wish it given consideration.

Read THE DRAMATIC MIRROR advertisements for the names and addresses of the various film manufacturers.

The Lubin Company, we understand, will furnish a "sample scenario" free for the asking.

A scenario consists of the title, the cast of characters, the synopsis, which should not exceed three hundred words, the scene plot and detailed action by scenes.

Avoid all suggestion of crime. A story can be made just as strong without the accompaniments of guns, criminals, opium dens and kidnappers.

Do not attempt to run before you learn to walk. Write the plot suitable for a one-reel release acceptably before attempting picture play stories of three or more reels.

Keep as few principals in the cast as possible. Too many actors in the story tends to confuse.

Never start your first scene with a leader or subtitle. This is nearly always done by some concerns, but it is poor technique. If it is necessary to use a subtitle in the opening scene, use a cut-in subtitle.

And please remember: No reputable concern will steal your plots.

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REVIEWS OF FEATURE FILMS

"THE GIRL OF THE GYPSY CAMP"

Three-Reel Edison Drama Written for the Screen by Lee Arthur and Directed by Langdon West. Released July 30.

Colonel Randolph Charles Sutton
"Romano," his granddaughter Bessie Larn
Mammy Jessie Stevens
Sam Harry Eyring
Rigo, the leader Henry Leoni
Franko, his subordinate Carlton King
Rev. Auba Frank McGlynn
The Adopted Boy Johnnie Walker

Using as his theme the idea of having a child kidnapped by some Gypsies, author Lee Arthur pursues his, what seems to us, highly uninteresting three-reel way, making his contribution to the screen a re-hash of some fine melodramatic moments as derived from other well-known sources. The old saw-mill scene is one of these.

Guarded by the colored mammy while at play with the other children in the old Virginia homestead, the neighboring Gypsies decide to kidnap the child for ransom, but the pursuit proving warm they keep her and take her with them. Her old grandfather seems likely to be overcome with grief and adopts a boy from the nearby orphanage.

Twelve years lapse finds the roamers returning with the now grown-up girl, the author's assumption being that both she and the villagers will have forgotten the incident of abduction. Here the girl meets the adopted boy while the Gypsies are held because their horses are in pasture trouble. The old gentleman objects to the company his "son" keeps and tries to get the Gypsies to leave the village, whereupon the young people hurry to the minister and are married. Later the young bridegroom is kidnapped and tied to the saw mill log, but is rescued by the girl. The Gypsy leader and his malicious assistant stab each other to death and the Colonel is delighted that his "son" picked out his own daughter, of course.

The best work was that of the cast, a consistently good series of characters being the uniform result. Jessie Stevens as the old colored lady, despite the disfiguring coating, was amusingly real. Henry Leoni and Carlton King were two villainous and believable Gypsies, with the young couple in good hands also.

"EBB TIDE"

Three-Part Selig Feature Directed by Colin Campbell. Written by Lanier Bartlett and Released July 8.

Allen Forbes, psychologist Harry Lonsdale
Helena Forbes, his domestic wife Marthe Boucher

Jerome Emond Wheeler Oakman
Estelle Velaine, his fiancée Kathryn Williams

Last week Selig released another Campbell-directed three-reeler based on a strong triangle in which one pre-occupied physician, his young wife and a similarly young but arduous physician succeeded in bringing about a domestic tragedy. The offering was of the dynamic sort, the characters did things, loved, eloped, sinned, deserted and what not.

Just one week later Director Campbell offers another three-reeler based on a somewhat similar subject, yet receiving radically different treatment. It is the nearest approach to a wholly psychological drama of which we know.

Yet if that be psychology we imagine that some of our readers will prefer the other kind because the inner feelings, if developed along these lines, take too long to register, and three thousand feet of film utilized to these purposes where two might have sufficed will hardly endear them to the average audience. The one big trouble with this otherwise ingenious and certainly individual subject is that it drags.

A rectangle of characters, the busy psychologist and his young wife on this occasion, another young and domestic man and the girl to whom he becomes engaged are the four essential, pivotal people. At an art exhibit the psychologist and the girl who has just been engaged meet before a picture exhibit. It is an immediate case of like souls being attracted. However, they part, but it turns out that the girls are friends, so the engaged couple are invited to the seaside home of the married couple and here the trouble starts.

The like pairs are attracted mutually though fighting to preserve the laws laid down by social decree, until they surprise each other in an embarrassing scene. They then refer to psychological and natural laws to prove that their feelings of affinity are but right, but finally determine to go on living as they should. Though it does not make entertaining and enlivening screen drama, it is a most unusual subject.

"THE ISOLATED HOUSE"

Produced by the English Pathe company as a sequel to "The Hound of the Baskervilles," this three-reel feature is very much disconnected and at times there is great doubt as to the exact meaning of the various actions. The picture contains a distinct novelty, however, in showing a house that rises and disappears in the waters of a lake at the will of the operator of the secret machinery. The unfaithful steward of Sir Roger de Baskerville succeeds in escaping from prison and after disguising himself takes up his residence in the neighborhood of Sir Roger and his wife. After becoming intimate with them he invites them to visit his house and when they are safely inside imprisons them in a room and then causes the house to sink under water. Sherlock Holmes, the celebrated de-

tective, is called in and after much difficulty discovers the mystery of the house and is able to free the imprisoned baronet and capture the steward.

"THE SUBMARINE HARBOR"

This, the fourth episode in the Romance of Elaine serial, produced by Pathe under the direction of the Whartons, is largely taken up with minor events of little importance in themselves which go to make up the necessary elements of a long serial story. Creighton Hale and Elaine decide to send the mysterious message they have discovered to the United States Secret Service. Del Marr discovers their intention and while Hale is riding to the post office he is held up and captured by members of the gang and imprisoned in a secret cave. Elaine traces and rescues him. A mysterious geologist interested in the movements of Del Marr pursues him in a fast motor boat and the secret agent, in order to escape, dons a diving suit and disappears under the water, only to reappear in a secret cave, that can only be reached by this under water entrance. There he attends a conference of traitorous United States Navy officers and Japanese officials plotting the invasion and conquest of the United States.

"A STUDIO ESCAPE"

Two-Part Selig Feature Adapted from Charles Belmont Davis's Story, "The Escape." Directed by Lloyd B. Carleton and Released July 5.

David Rood, reporter Edward J. Pell
Thomas Beach, spender Edwin Wallock
Blanche Whitman, model Bessie Eyrton
Mrs. Whitman, her hag aunt Lillian Hayward

Charles Belmont Davis could ask for no fairer treatment for his story than it has received at the hands of the Selig cast, and also for the most part at the inspiration of Director Carleton, who feels the heart beat of real humanity and introduces it in every scene by the odd touches and orders which make the characters move the way they should. Due no doubt to conflict with previous releases, the caption had to be changed, but it is substantially, otherwise, as Mr. Davis wrote it.

Tired of the Bohemian revelries of friends, who ask for her appearance and voice, and feeling one night from the embrace of a certain rich and dissolute man whose money finds him a welcome place in Bohemian circles, the girl, sobbing on the stairs, meets the reporter who is coming home extraordinarily early, owing to lack of news. Their chance acquaintance thus ripens. He helps her up the steps and they enter her two-room apartment, where her card-telling and besotted aunt, the sort of a creature that one meets in night courts, greets her with a complaint that she has not brought home a bottle of wine from the party.

The determination on the reporter's part to show the man who pursues the girl what conditions surround her, comes when the ogre's studio is raided. When the police arrive the reporter hustles the girl, who was to have sung—she simply could not afford to refuse the twenty dollars—and the host himself out back ways and down streets to where the girl resides. Stunned by her poor quarters, the man readily agrees to make out a check whereby she may start in the millinery business. As the reporter brings this check to her, standing at the entrance to her apartment, she thanks him for the check, then seems rather doubtful about its benefits, and finally closes the film abruptly by depositing on his cheek one unexpected kiss.

The acting was of the super-excellent kind that brings joy to the lover of good film acting. Perhaps the work of Lillian Hayward as the drunken old aunt was the best thing of its kind we have ever seen. Edward Pell, Edwin Wallock, and Bessie Eyrton were entirely sufficient in the younger triangle.

The Beast (Lubin, July 7).—Shannon Fife has here contributed a two-reeler, in which he plays a strong triangle for all it is worth. Edgar Jones is the Director, and leads with Louis Mortelle, and Justina Huff as the other corners on which to mould his plot. The camera has caught a number of unusual scenes, especially in the plane of the two houses across the stream, the dwelling of the two opponents. The stranger in the district finds the note in which the dying man across the river has registered his wish to curb the brutality of his vis-a-vis across the stream against his wife. Then the stranger who has moved into the cabin of the dead man takes this matter of curbing the brutality of the other man to himself, and many rough interviews take place. Author Fife is not averse to having this continue, for they fight during a greater part of the second reel, guns are fired, and the finale is lent excitement through danger from two giant blasts. Finally, the offering ends handsily by having the beast reform and love his wife.

Where the Trail Led (Pathe).—This two-part Western drama staged under the direction of Donald McDonald, and featuring Rupert Julian and Dorothy Davenport is well done, the acting of Mr. Julian being particularly commendable. A Western bandit, pursued by the sheriff, and his posse is wounded, and seeks refuge in the cabin of a young married couple, who nurse him back to health and strength. The young couple are about to be disappointed, because they cannot meet the last payment on the property, and the bandit, overhearing their conversation, plans to get the necessary money. Disguising himself in the husband's clothes, he holds up the saloon and gambling joint of the town, and makes way with the stakes. In the pursuit that follows he loses his hat, which contains the husband's name. This is found by the sheriff, who arrests the husband, and is about to take him away when the bandit confesses.

VITAGRAPH

"MR. JARR AND GERTRUDE'S BEAUX"—Comedy Monday, July 12
Wearing white duck trousers which don't belong to them, the three Swains run into serious trouble. But the Commodore sees the joke and Gertrude chooses her future husband. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"A NATURAL MAN"—Two-Part Comedy Drama Tuesday, July 13
A millionaire, disgusted with society, is captivated by the instinctive goodness of a modern cave man. His mistakes are laughable, but his natural guilelessness and manliness adorable. OTTO LEDERER, ALFRED VOSBURGH, MYRTLE GONZALEZ and GEORGE STANLEY are the cast.

"THE HONEYMOON BABY"—Comedy Wednesday, July 14
Borrowing a baby, the newlyweds borrow trouble. Their accommodating friends get a warm reception. Everybody sees the joke and the victims acknowledge it. MR. and MRS. SIDNEY DREW as the newlyweds.

"BILLY, THE BEAR TAMER"—Comedy Thursday, July 15
A little ingenuity and a bearskin turn Pa's bear hunt into a huge joke, and Billy into a heroic son-in-law. Presenting BILLY QUIRK, CONSTANCE TALMADGE, ALBERT ROCCARDI and EDWINA ROBBINS.

"WELCOME TO BOHEMIA"—Comedy Friday, July 16
Paul's Bohemian friends welcome his bride to Bohemia. They let themselves loose. Mother-in-law tames them and then makes herself a good fellow. WALLY VAN and NITRA FRAZER in the leads.

"THE CONFESSION OF MADAME BARASTOFF"—Three-Part Drama Saturday, July 17
Broadway Star Feature
He keeps the secret which would have proven his innocence. The woman's confession is hushed by the crash of the rifles that kill him. Presenting GLADDEN JAMES and a selected company.

Six a Week, Including a Three-Part Broadway Star Feature

"THE HIGHWAYMAN"—Comedy MONDAY, JULY 19
Broadway Star Feature

"THE LORELEI MADONNA"—Three-Part Drama TUESDAY, JULY 20
Broadway Star Feature

"FOLLOWING THE SCENT"—Comedy WEDNESDAY, JULY 21

"ALL ON ACCOUNT OF TOWSER"—Comedy THURSDAY, JULY 22

"MR. BIXBIE'S DILEMMA"—Comedy FRIDAY, JULY 23

"A PAIR OF QUEENS"—Two-Part Comedy SATURDAY, JULY 24

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS**"THEY KEEP ON DOING IT"**

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"David Harum" Wm. H. Crane
"The Pretty Sister of Jose" Marguerite Clark
"The Commanding Officer" Star Cast
"May Blossom"—by David Belasco Famous Players Cast

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4 Parts—July 23

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"The Corporal's Daughter"
June 19

James W. Castle

"Was It Her Duty?"
July 3

Will Louis

"It May Be You"
July 7

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EDWARD JOSÉ

Producer of Features (Pathe Release)

First Release—"THE BELOVED VAGABOND"
Address PATHE STUDIOS

ALONG THE PACIFIC COAST

(Continued from page 26.)

marked and it is thought that they will live through it.

Francis Grandon has returned from his vacation trip to New York and is preparing for the filming of a multiple reel subject at the Reliance-Majestic studios. Director Grandon was absent from the Hollywood studio for about a month, and professed being delighted to return to California.

H. G. Stafford, who during the past two years has been employed as a scenario writer, has this week started directing his own company at the big U studios. Mr. Stafford's pictures will be of a semi-educational nature. He will have no regular cast, but will fit a cast to each production.

The new stage, 120 by 120 feet, has been finished at Inceville and is at present serving to good advantage for the big sets in "The Man Who Found His Honor" and "The Winged Idol." Both of these subjects will be pretentious features, in the first of which Bessie Barriscale will be featured and in the second Katherine Kaelred. Appearing in the support of Miss Barriscale are Lewis S. Stone and Mr. Edwards, who will direct the production.

The direction of "The Winged Idol" is in the hands of Scott Sidney. According to Mr. Sidney, Miss Kaelred's work before the camera will eclipse her many achievements of the legitimate stage.

Mary Alden, who played the part of the mulatto in "The Birth of a Nation," has returned ready for work and claims she has benefited greatly as the result of her recent vacation.

Marguerite Loveridge, of the Reliance-Majestic studio, has decided to be known in the future as Marguerite Marsh, instead of her erstwhile title, which she adopted for stage purposes. Marguerite Marsh is her family name, she being a sister of the well-known Mae Marsh.

J. VAN CARTMELL.

Two new school houses, one in Port Edwards, Wis., and the other a high school in Grand Rapids, Mich., are to be equipped with rooms especially devoted to the showing of moving pictures.

Tall Esen Morgan has resigned as manager of the Broadway Theater, to return to the Ocean Grove (N. J.) Auditorium for the Summer, the management of which he has held for the past eighteen years.

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LICENSED FILMS

The Red Stephano (Vitagraph, July 27).—While having a strong dramatic story, this picture proves interesting, largely because of the unique setting, that of the extensive pampas covered plains of the Argentine, and though produced by the Western Vitagraph Company, still the semblance of the real has been so well done that one is almost compelled to believe that the picture really was made in South America. Such truth to local color and atmosphere is most commendable. Red Stephano is a celebrated bandit, who has long held the country in terror. He warns the vaquero of the new owner of the Belle Vista rancho that he will make a raid on his extensive herds, and a few days later succeeds in stealing several of the choicest horses and kills a herder. The owner arms his men, and starts out on a search, eventually capturing the bandit. He binds him to the back of a horse, and turns him loose to starve to death. The owner's wife, in journeying to the rancho, is attacked by Indians. She is successful in beating them off, and later discovers the bandit, and is successful in reviving him. They are again attacked by the Indians, and the bandit, in gratitude, helps her drive them away, receiving a mortal wound in the attack. Just as he is dying, Schneider, the owner of the rancho, appears, and rescues his wife and children.

Education (Essanay, July 8).—Wallace Berry and Harry Dunkinson made up as two very rubish individuals, are sent by their parents to some fresh-water college, where they are met by the well-dressed and larksome sophomores. Their education is rapid, and their first month's memorandum for father includes a good many incidentals, so much that father determines to visit and find out what this expensive study may be. This, of course, breaks up the fun. The offering is well set and abounds with one thousand feet of pure and unmistakable fun.

The Claim of Honor (Biograph, July 8).—Small principally material worked up around a nice plot with a strong come-back, makes this a one-reel offering above the usual strength. It deals with the American woman in the Balkans, let us say, who is defended by the young noble, as a consequence of which he must leave the country, for it was his king who ventured the insulting toast. Then in America the young man meets the beautiful lady again, and arranges for her to go with him away from her husband. The same afternoon he meets the American who, at the time of his banishment, was instrumental in saving him from killing himself, and is taken to his home. The woman he was about to elope with proves to be this benefactor's wife, a strong scene, and with this disclosure the elopement plans are declared off, and he later is taken back into the graces of his kingdom. Walter Woodin, Augusta Anderson, William J. Butler, and Robert Nolan are the principals.

Bertie's Stratagem (Vitagraph, July 8).—A little complication of disguises and assumed personalities gotten up as a means of solving a love affair sees Billy Quirk and Constance Talmadge in the youthful roles. To overcome her father's insistence that she marry the rich and fat millionaire, the young man dresses up as a woman, and succeeds in having the older and susceptible man elope with him. Finding out the deception, her father is then glad to agree to the match. Lee Beggs is the director. W. A. Tremayne the author.

The Cannibal King (Lubin, July 6).—Many and laughable are the situations if one were able to believe in them and, supposing that one were, then entire success would, in all probability, greet the part-reel film. It depicts the efforts of one Willie to buy his girl a birthday present, and being engaged as "super" in a motion picture in the making. Then his rival exceeds all rules by being allowed to bring the girl as a visitor, which causes the Cannibal King—Willie—to make a dash for liberty. In seeking refuge he scares all passers-by, and soon has the police on his trail. Escaped, he scares his rival away, and then proposes. A. D. Hotelling and Frank C. Griffin are the producers. E. A. Coffin the author. It is split with Ping Pong Woo.

Ping Pong Woo (Lubin, July 6).—An animated cartoon that is a decided libel against the luscious chop suey parlor, for it ventures the theory that rats are the principal ingredient, and this Chinese business man then blows up the restaurant rather than see the rats go to their demise. It is split with The Cannibal King.

The Tollers (Kalem, July 27).—A single-reel "Ham" comedy featuring Lloyd V. Hamilton and Bud Duncan, in which these grotesque exponents of slapstick farce pose as a couple of statues at an elaborate reception with the usual laughable results. After a chase, in which they try to escape by posing as statues in the park they are finally arrested and taken off to jail. Ethel Teare added to the pleasure of the picture.

The Bedouin's Sacrifice (Edison, July 31).—Harry Beaumont's script and direct oral hand are visible in this one-reeler, which he has screened with the cast, aid of Bessie Larn. Edward Earle, and Rigelow Cooper as the desert nomad. We learn of the love of the young people for one another and of the girl being sent abroad to make her forget the young man, who, however, seems to have enough money to follow her to an Oriental land, so it must not have been lack of money that was the reason for the objection. The bedouin now shows his crafty hand in kidnapping the girl, but her clenched rejection of his erotic embraces, and her physical sincerity, apparently, change his lust to love, for he agrees to restore her to her parents in Cairo for whatever the principal city is. Just why it was necessary to fetch her young American lover to accomplish her deliverance we could not understand, either. Neither direction or scenario are to be recommended.

Hearst-Selig News Pictorial, No. 54 (July 8).—Strangely enough, the Frisco Fair seems being publicity again in this bi-weekly installment, the cause this time being the thirteen-foot model of a modern battleship, which a young man proudly accompanies down the lake, it being assured us that the sailors walk, that the guns fire automatically, and that every function is performed by this most important bit of mechanical news as in a real battleship. Subordinate views were those secured by a staff photographer of the Serbs and Austrians in trench array, the Atlantic City baby parade, the New York National Guard indulging in a little three-inch artillery practice, and the most spectacular and enjoyable views of a certain daring coaster standing on a plain board being pulled by a motor boat going a thirty-mile an hour speed. Also such auxiliary scenes as Lucille Summer modes, the strike of Chicago carpenters, a lady ambulance doctor, a Chicago confabulation of firemen by the police, and a parade of Brooklyn Shriners. Some of the views were most interesting.

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"AFTER DARK" ON SCREEN

World Film Stages Old Melodrama—Other Feature Productions,
Seen by the Reviewers

"AFTER DARK"

Five-Reel World Film Corporation Release
for July 12. Produced by the William
A. Brady Forces from Dion Boucault's
Play. Directed by Frederic Thomson.

Captain Frank Dalton Alec B. Francis
Captain Gordon Chadley Eric Maxon
Major Warren Melville Stewart
Lieutenant Richard Bellamy Norman Trevor
George Medhurst J. H. Goldworthy
John Medhurst Charles Duncan
Dicy Morris Bertrand Marburgh
Fanny Dorothy Green
Rose Edgerton Kathryn Adams

William A. Brady, who acted the part of
Old Tom back some goodly number of years,
will have the pleasure of seeing his part
taken by Alec B. Francis and, presumably,
allowing for the illusion which the lapse
of time would account for, he ought to be
highly elated at his good fortune, for Mr.
Francis does a most amazing bit of acting
in creating and sustaining his two parts.

Any one who imagines Dion Boucault
without some kind of melodramatic thrill
will be much mistaken. Yet if Mr. Boucault
were able to occupy the same *loge*
seat with Mr. Brady his feelings might be
slightly different. He would probably be
most surprised at finding out that his hero
had left for the Philippine war as he would
also be astounded at the piece of villainy
so up to date that the victim had been
placed on the subway tracks. It is just a
bit of misdeed that brings matters down to
the present, while still glorying in what re-
nown the name of the play may bring it.

The faithless wife of the captain who is
called away to the Philippines is made the
central figure in pleasant hours while her
husband is combatting the brown men in
some trench and brush warfare. The cowardly
Lieutenant Bellamy seizes the troop
funds and makes his get-away to America.
There he meets and fascinates the wife,
runs away with her as her hero's husband
is returning, and some time later deserts her
to die alone. Her daughter is taken by the
man Bellamy and brought up to use in his
cabaret business.

The captain-husband has been completely
broken up by the desertion and is now
an old and shattered newspaper hawker and
man of all jobs. He unexpectedly helps to
save his daughter and to place her in a
good home, without knowing her, of course.
Then later, when she is happily married,
he comes to live with her.

There was a good deal to the offering
about Bellamy and his blackmailing
schemes, mostly aimed at the young man
whom Old Tom's daughter finally married,
but this was not very vital to the plot, in
a direct way, or, be it told, very interest-
ing either. F.

"ALL FOR IRELAND"

A Five-Part Irish Drama Featuring Valen-
tine Grant. Written and Produced by
Sidney Olcott in Ireland and Released
by the Lubin Company July 14 on the
General Film Company's Programme.

Eileen Donaghue Valentine Grant
Myles Murphy P. H. O'Malley
Colonel Reid Arthur G. Lee
Fagin Robert Rivers
Mrs. Donaghue Laurene Santley
Father O'Flynn Charles McConnell

We are perfectly free to admit that we
liked this picture, liked it thoroughly. The
story is strong and interesting, the acting
is above par, the direction was thorough,
and furthermore, it contained some wonder-
fully beautiful scenery and photography.
Taken as it was among the hills and vales
of old Ireland, this latter feature is not so
remarkable, but nevertheless it added greatly
to the value of the picture. Sidney Olcott
is in our estimation, the most eminent
producer of pictures of Irish life now show-
ing on the screen. His detail work is per-
fect and his judgment in selecting settings
shows a well developed appreciation of
photographic art.

Three members of the cast stand out well
beyond the rest in the artistry of their
performance. They were Valentine Grant,
the winsome Irish colleen who saves her
lover from capture by the English soldiers,
P. H. O'Malley as the rollicking young
Irishman ready to do and die for his coun-
try, and Robert Rivers as Fagin, the traitor-
ous renegade who sells his countrymen
for filthy gold. Miss Grant was truly de-
lightful throughout the whole picture, act-
ing with naturalness and spontaneity that
was most pleasing to witness. The balance
of the cast handled minor parts well.

The story is a little incident made fam-
iliar with actual events in the turbulent
history of Ireland, dealing, as it does, with
the eventful days of 1798, when the Irish
patriots unsuccessfully tried to throw off
the yoke of England. The opening scenes
show the meetings of the patriots and the
watch maintained every night for the ex-
pected landing of arms and ammunition
from France. Fagin, a traitor, is also
shown in his negotiations with the English
officers. At last the lugger from France
with her cargo of muskets arrives and Fa-
gin, hurrying to the headquarters of the
English garrison, tells them of the intended
landing. The patriots are warned in time
and Myles Murphy leads the English sol-
diers on a wild chase over hill and vale in
order to give his comrades time to conceal

everything. He is finally caught when he
takes refuge in the cottage of his sweet-
heart, Eileen Donaghue, and taken off to
prison. The next day Eileen and Father
O'Flynn visit the prisoner, the girl carry-
ing a coil of rope and a file concealed un-
der her dress. That night Myles escapes
and conceals himself in the manger of the
Donaghue cottage, covered with hay. The
next morning Eileen bravely drives a load
of hay with Myles concealed at the bottom
in front of the English garrison and
through a group of lounging soldiers. At
a place in the hills Myles comes out, and
running to a headland, dives into the sea
and reaches the French lugger in safety.
E.

"JUNE FRIDAY"

Four-Part Edison Drama Written by Lee
Arthur and Directed by Duncan McKee.
For Release Aug. 6.

Mary Blake Gertrude McCoy
Her "Coke" Friend Husband Duncan McKee
A Lawyer Robert Connors
His Friend Augustus Phillips

Lee Arthur's latest screen contribution
shows a thorough acquaintance with screen
plots, if nothing else, and is, we imagine,
what one might call an average play, aver-
age because it possesses no ounce of origi-
nality, supposing, of course, that the stand-
ard minimum measure of originality came
in ounces. We realize as well as this pro-
lific author that the nature of plots is in-
deed limited, but we feel equally positive
that a little more time and an ounce or
two of ingenuity could not help but beget
something better than this. We have the
same fault to find with "June Friday"
that we did with "The Girl of the Gypsy
Camp." To put it briefly, it is rehearsed.

We open with a mother and child, and
the cocaine-crazy father. The mother at
once leaves her child on the doorstep of a
splinter and walks into the lake. The fa-
ther is banished from town. Then the
years are allowed to elapse, the heritage
being the father, still using the white pow-
der, and his daughter grown up. Father
does not seem much the worse for eighteen
years of cocaine sniffing, while Miss McCoy
plays the dual part, appearing as the
daughter, of course, this being picture cus-
tom too deeply fixed to attempt to try any-
thing else.

Two lawyers now enter the game, the
older being a good man while the younger
one, on his country jaunt, at once falls in
with the daughter, young, comely and
innocent. She isn't so happy in her coun-
try surroundings, so she follows his invita-
tion and announces her arrival in the
city. Getting her a position in a man-
icure parlor seems no trouble at all, and
then follows his ungentlemanly attempts
while in a somewhat drunken frame of
mind. Nevertheless he apologizes and of-
fers to marry her. The ceremony he has
performed by his butler, our "coke" snif-
fing friend and the girl's own father in dis-
guise. The match does not last, of course,
and later, after the man has basely left
her when he loses his position, she accepts
and marries the older man, the other law-
yer. Happiness follows until the other
man comes back. He tries to win her
again, threatening exposure. He insists
upon seeing her at his rooms and here she
uses a long knife which seems very handy
in the accident that occurs. As the de-
tectives are trying to solve the death, her
father dies, but in time to take the crime
upon himself, thus saving his daughter.

Director McKee allows several directorial
oversights to make themselves felt, little
details that time will no doubt teach this
able actor to anticipate. We would like
to find out also, in what manicure shop
there are two men proprietors or floor-
walkers or whatever their office. There
was nothing at fault with the work of the
cast, although some of the characters
seemed anything but strong full-blooded
creatures. E.

The Disappearing Necklace (Kalem,
July 28).—The second episode in the series un-
der the general title of "Mysteries of the Grand
Hotel," featuring Marin Sals and Charles Cum-
mings, proves to be a good interesting detective
story. Attention should be called to the elab-
orate settings, which are being used for this
series and the particularly able manner in which
they are being staged. A wealthy Westerner
and his wife stop at the Grand Hotel, where
the husband becomes acquainted with "Dude,"
Duncan, a high-class thief, who, noticing the
splendor of Mrs. Fulton's jewels, resolves to rob
her. Meeting a window cleaner he knocks him
unconscious, and, putting on his uniform, enters
the Fulton suite, and after struggling with Mrs.
Fulton is successful in obtaining most of her
jewels, including an elaborate diamond neck-
lace. The husband returns just in time to pre-
vent his escape, and the house detectives, on be-
ing summoned, recover all of the jewels except
the necklace, which has mysteriously disappeared.
The thief is given his freedom in the hope that
he will later disclose the place of concealment.
He is followed by one of the detectives to his
rooms, where the detective is overpowered and
made prisoner. The thief brags that he placed
the necklace in the vacuum cleaner tube, and
that he will go and get it out of the dirt tank.
After his departure the detective escapes, and,
telephoning the hotel, is in time to have the
thief apprehended just as he is recovering the
necklace. E.

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THE DISTRICT ATTORNEY

Lubin Films the Klein-Fiske Play—"Don Caesar de Bazan"
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"THE DISTRICT ATTORNEY"

A Five-Part Adaptation of the Play of the Same Name by Charles Klein and Harrison Grey Fiske. Featuring Dorothy Bernard and George Soule Spencer. Produced by the Lubin Company Under the Direction of Barry O'Neill for Release on the V-L-S-E Programme July 5.

Helen Knight Dorothy Bernard
John Stratton George Soule Spencer
Matthew Brainerd Charles Brandt
Frank Pierson A. H. Van Buren
General Ruggles Walter Law
McGrath Peter Lang
Mrs. Varrick Florence Williams
Grace Brainerd Rosetta Brice
Madge Brainerd Ruth Bryan

"The District Attorney" was written as a dramatic exposure of crooked political conditions, and whereas it is not realistically true in many of its features, still it served its purpose. The picture presents the matter in fully as strong and convincing a manner as the play, and one is forced to realize the chicanery and graft that is rife in politics. With the manuscript of the play as a basis and guide, Barry O'Neill has evolved an interesting, convincing and dramatic picture, in which the suspense is well sustained and held to the end. The acting is well done throughout. Helen Knight in the leading feminine role being convincing and emotional without giving way to the natural tendency to over-act. George Soule Spencer as the District Attorney, who holds to the straight and narrow path of duty irrespective of personal and family considerations, gave a strong, vivid portrayal of a difficult role in an intensely dramatic manner. One of the best characterizations in the whole production was that of Peter Lang as McGrath, the grafting man of all work of the grafting political ring.

The story is intensely dramatic. A ring of political grafters is planning a big raid on the city treasury by means of forged vouchers. They bribe Frank Pierson to be the culprit, promising to obtain his pardon after he has served a short term in prison. The forgeries are detected, but Pierson is sentenced to twenty years. Instead of taking a cash bribe, he has insisted on five promissory notes of \$10,000 each, and the gang knowing that this evidence is out against them refuse to obtain his pardon. He calls upon Helen Knight, his fiancée, to work for his release, and she enlists the aid of General Ruggles, the owner of a reform newspaper fighting the gang. Pierson tells her where the notes are concealed and she obtains them. The district attorney is the son-in-law of the gang leader, who naturally supposed that he controlled him, but learns differently when General Ruggles insists on an investigation. The district attorney takes Helen to live in his home to protect her from the machinations of the gang, but Brainerd, the gang leader, causes her to distrust the city official and she gives the notes to him for safe keeping. He destroys them. Later McGrath is caught expunging the court records of the trial and is arrested. He is deserted by Brainerd and in revenge turns State's evidence. His testimony backs up Pierson's story and Brainerd on seeing that his guilt is proven collapses and becomes a broken man. Pierson is released and the other grafters punished.

"DON CAESAR DE BAZAN"

A Four-Part Adaptation of the Story of the Opera "Maritana." Featuring W. Lawson Butt. Produced at St. Augustine by the Kalem Company Under the Direction of Robert G. Vignola.

Don Caesar de Bazan W. Lawson Butt
Charles II. of Spain Robert D. Walker
Queen Mary Louise Helen Lindreth
Don Jose, Prime Minister Harry Millard
Maritana, the dancing girl Alice Hollister
Lamelle Stockton Quincy
Marquis de Rontondo James B. Ross
His Wife Mary Taylor Ross

With the exciting story of the famous opera as a foundation, this proves to be a thoroughly interesting and entertaining picture, excellently acted and well produced in every feature. The settings call for especial mention, for all of the scenes were taken in and about the old Spanish fort at St. Augustine, which serves to give the production a remarkable semblance to the real Spanish atmosphere. It is strange that producing managers do not give the public more costume pieces of this nature, for they always prove to be interesting and entertaining, not to mention the educational and historical value which the pictures invariably contain. As a method of showing the manners and customs of ages that are past, there is no more efficient means than the well-produced moving picture. Such is the case with this picture, and whereas it is mostly devoted to an exposition of the intensely dramatic story, still there is enough of the other about it to take one back to the old days of Spanish supremacy when intrigue and romance went hand in hand.

Charles II. of Spain becomes infatuated with Maritana, a street dancer, and Don Jose, his prime minister, in love with the Queen, believes that if he can make her a noble the King will openly pay his attentions to her and that the Queen in jealousy

will turn to Don Jose for solace. Don Caesar de Bazan, a swashbuckling adventurer without funds, is arrested for infringing the edict against duelling and is sentenced to death. Don Jose conceives the plan of marrying him to Maritana just before his execution, thus making her a Countess. Don Caesar has befriended Lazarillo, a youth in the army, and while the executioners are roasting this youth removes the bullets from the muskets. The marriage takes place in the prison, both of the participants being masked. Immediately after the ceremony the execution takes place, but Don Caesar, by feigning death, escapes. Don Jose, thinking his plot has been successful, takes Maritana to the royal hunting lodge and introduces her to her supposed husband in the person of the King. Don Caesar appears and Don Jose introduces the ugly Marchioness de Rontondo to him as his wife, but Don Caesar discovers the ruse and, hurrying off to the hunting lodge, is just in time to save Maritana from the embraces of the King. After comparing notes he hurries to the Queen for aid and is just in time to save her from the forceful embraces of Don Jose. They engage in a duel in which Don Jose is killed and Don Caesar hurrying back to the hunting lodge presents his bloody sword to the King and tells him how he has protected his honor. In reward the King gives up his infatuation for Maritana and appoints Don Caesar Governor of Granada.

"WHOM THE GODS WOULD DESTROY"

Three-Part Lubin Drama Written by Clay M. Greene and Produced by Joseph Smiley. Released July 8.

John Strong Joseph Smiley
Rice, his partner George Soule Spencer
Tom Rice, the latter's brother Francis Joyner
Neil Strong, whom he marries Ruth Bryan
Laske, betrothed to Rice Lillie Leslie
Her Father William Cobill
Detective Whitaker John Smiley
The Druggist Percy Winter

Clay M. Greene has carefully, artistically, and for the most part, truthfully worked out a very nice detective story, the preliminary exposition granting an insight to the cause, the means, and after the commission of the crime, the deductions necessary to the exposure of the real criminal. Decidedly it is one of the finest and most complete detective cases we have seen in some time.

"They First Make Mad," to finish the quoted caption, is used here in the sense that the man who tries to "get away" with the crime must have been mentally mad before he would have attempted such a crime. A very thorough introduction, disguised somewhat as to the characters, is necessary. For here we have the two partners, the brother of the junior partner being engaged to the daughter of the senior partner, the younger partner also being engaged to a girl named Laske. Due to the partnership conditions the senior now meditates on the complete removal of his junior and purchases candles and poison, injecting the latter into the former. The junior eats the sweetmeats and as he marches down the wedding aisle the poison takes effect. Mr. Spencer's acting of this portion especially is very sincere.

The detective then determines to follow up the case, deciding that the coroner's jury verdict of suicide was to no effect, as the man would not likely have sent himself poison. So he follows the clues and is led to the druggist who sold the poison and who has also tried a little blackmail of his own. The murderer kills the druggist also and this leads to his rapid detection and his being killed in a spectacular chase.

The cast was a notable one. Joseph Smiley, George Spencer, Francis Joyner, Lillie Leslie, John Smiley, and Percy Winter did some excellent work.

The Smuggler's Ward (Biograph, July 6).—Thanks to the California visit of the Biograph forces, J. Farrell Macdonald has taken a script dealing with pirates, and such naturally picturesque material, and made therefrom a two-reel scenario, whose tale runs something like this: A band of cautious pirates was camping along the rocky coast, using every precaution against the officers of the law, when a young woman with her Brownie kodak came within some twenty feet of one of the gang, who was proposing to a girl of the same band, snaps the shutter and hurries, unseen, away. Years later this photograph is used as a comeback, but it must have been an enlargement, as the size of the print and the camera did not match at all. Not at the beginning, it was shown that the girl was a waif, picked up in the storm-tossed sea, so that when finally the pirates' lair is raided the girl is helped to escape. She is picked up by the mother of the girl taking the photograph, and the man who led the raid on the pirate. As the man who allowed his picture to be taken escapes imprisonment, and the son of the house falls in love, some tempestuous times follow, for the gang who are also released follow the "sneaker," who is bounding the girl for blackmail. The girl, of course, wishing to hide her former association from the man, while the sister holds the telltale photograph, and the mother is very much stricken by the uttering nerve-racking edge of affairs. It ends quite happily. Alan Hale and Gretchen Hartman had the leading parts, and, of course, played them to the fullest advantage. Others who worked well were Hector Sarno, Vola Smith, Kate Bruce, and G. Raymond Nye.

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REVIEWS OF LICENSED FILMS

The Little Prospector (Essanay, July 2).—This is an interesting child picture, but it would have been much better had the director learned the elemental principles of expanding scenes. A little gunpowder sprinkled on the ground without being confined in the least would not cause an explosion of any kind, merely a flash and a large cloud of smoke. A prospector tries fruitlessly to discover a paying vein of gold. His little son and daughter resolve to help him, and by playing with some loose gunpowder set off a blast that nearly kills the little girl but also uncovers the much desired ledge of gold bearing quartz.

Her Mother's Secret (Lubin, July 2).—An inefficient drama featuring Bessie Minier, Carol Holloway, and John Smiley, in which the youthful sweetheart of the girl's mother, with whom she is still in love, again meets her, only to fall in love with the daughter. The girl, seeing how things are, causes her mother to modernize her personal appearance, with the result that the fickle male heart again pulsates for the sweetheart of his youth.

Luxurious Lou (Biograph, July 3).—Adapted from the magazine story of the same name by Roy Norton, and constituting one of the stories in his well-known Willow Creek series, this single-reel picture proves interesting as an exposition of life in the mining communities of the Far West in the days of '49, or a few years later. Luxurious Lou was a woman who inveigled wealthy miners into marrying her, and then by her cantankerous actions, causing them to regret the bargain, forcing them to pay several thousand dollars to obtain their freedom. One of the miners of Willow Creek becomes enmeshed in her net, and the picture shows her disfigurement by others of the trio, who proves that he married her several years before, and never obtained a divorce. The characterizations are well done, and the settings and atmosphere good.

A Day on the Force (Lubin, July 3).—A single-reel Billy Reeves' comedy that has little other than the absurd mannerisms of the well-known English music hall comedian. The picture is largely taken up with the grotesque movements of a more than semi-intoxicated man, and proves to be neither interesting nor amusing.

The Sands of Dee (Biograph, July 2).—There is a certain satisfaction in watching some of the best of the pictures that were produced four or five years ago caused largely because they take a simple story and tell it without circumlocution. Many of the single-reel offerings of those days would be made into three and four reel features to-day, and we must confess that we enjoy seeing the earlier efforts best. Such is the case with this picture produced under the personal direction of David Griffith. It is a mighty good picture, with a strong simple story well told. A young flaxen maiden is wronged by a wealthy young man from the city, and is driven from home by her harsh and stern father when her condition is discovered. Though possessed of the love of one of the youths of the village, she believes that death is her only salvation, and casts herself in the sea. The picture contains some beautiful photography, and the various characterizations are true lifelike, and realistic. The story was adapted from the pen of the same name by Charles Kingsley.

Hearst-Selig News Pictorial, No. 53 (July 5).—The recent Lower California earthquake; a new monument at Saratoga Springs; France paying tribute to the Washington statue of American war relief; athletes competing at Harvard stadium for the right to go to the Exposition; this time the life savers at the Frisco Exposition showing off their new life craft; a Chicago horse fair; a Kansas wheat field inundated; Lucille Summer fashions; some very excellent pictures of a Johannesburg, Transvaal, mob wrecking a German club; and Cornell winning the Poughkeepsie regatta. The best pictures were those of the club attack.

The Coyote (Selig, July 6).—James Oliver Curwood's pen has contributed a one-reel example of bated breath resulting from an imminent dynamite contingency, which takes in a mixture of studio and exterior scenes which are used indiscriminately for interiors and exteriors. The result, of course, is the usual variation in the density of the light, one of the factors strongly contributory to lack of realism in any film. The railroad's president and his daughter visit the construction camp to witness the blowing-out of the "coyote," and the girl who loves the young construction superintendent becomes trapped in a tunnel when the blast is timed to be fired. There she repeats the marriage ceremony with God as witness, and when the blast disappoints them because the are-in, which caught them, also severed the use. Finally, the blast is set off, and we become ourselves not far off in saying that the scenario might well enough have been built about this final scene.

Poor Baby (Edison, July 28).—Elizabeth Miller is the author of a one-reel comedy which Bill Louisa directed. It is the case of a baby being passed from hand to hand, the confusion being caused in the first place, by a tramp who mistook the child for an odd bundle of clothes that he thought would come in handy, and tries to get rid of it, and the child is passed from old maid to newlyweds, and so on until a reward is posted, after which the desire for the child is directly reversed. The characters were most excellently taken of particular merit being the work of Raymond McKee as the tramp, Ed Gory, Caroline Rankin, and the corpulent presence of our old friend, "Babe" Hardy. It is thoroughly enjoyable in the way it is produced.

The Secret of the Cellar (Edison, July 4).—A cast composed of Arthur Houseman, Billy Crute, Curtis Cooksey, Marie La Manna, and Robert Kergerris, among others, take the part in this one-reel detective story as produced by James W. Castle. It is a melodrama that is

not unworthy of Nick Carter himself. The necklace stolen, a whole linen collar in the hand of the dazed jeweler gives the first clue, but the three criminals escape. Then a letter is picked up, and with this the rendezvous of the thieves is again located, and at the proper instant the head detective steps from within the bundle of rags, and apparently says, "Hands up." The offering pretends to nothing deeper than a simple round-up.

The Summoning Shot (Biograph, July 5).—In a bright sunshiny setting, hills, and rocky settings this thousand-foot drama, decidedly a different script and exciting withal, has been produced. It relates the story of a half-crazed prospector, who huris one claim owner over a short cliff, and reading of the coming of his daughter, goes to meet her. At the station he tells her that her father was killed by his partner, a young man, and the girl, borrowing the maniac's pistol, enters the cabin to avenge the death. Learning the facts she fires the gun, the signal for the crazy man to enter, and in this case he caught. We presume that film fans know enough about their favorite diversion to realize what one young man and one young woman will eventually do even if the thousand-foot mark be reached before a visual demonstration of this may be afforded. Harry Huddins, Isabel Res, and Frank Newburg were the two prospectors and the girl.

The Grand Canyon (Essanay, July 7).—Doubtless the more or less hazy outlines of the Grand Canyon are familiar to all, but to Americans to establish it where the explanation on the film might have left it somewhat doubtful. The views are taken from different angles, and do not add much scenically, and certainly from a photographic angle, to what we have already had. It is on the reel with King Koo Koo's Kingdom.

Dreamy Dud in King Koo Koo's Kingdom (Essanay, July 7).—Wallace Carlson continues his animated dreams of Dreamy Dud, which includes being funny in the way these drawings usually are, are a good deal like the dreams of a child. It is on a reel with The Grand Canyon.

A Boomerang of Blood (Essanay, July 5).—The simple circumstances which show two brothers quarrel at the beginning, but settle their difference. Witnesses of course, have heard of the disagreement. Later, arriving home, the one brother is called to a far-away rendezvous, and in the meantime the other is slain. The one who cannot prove his whereabouts is, of course, suspected, but proves finger prints as belonging to a butler in the employ of the dead man, whom both brothers, years before, had been instrumental in sending to prison. The production is an average one.

The White and Black Snowball (Biograph, July 7).—This one-reel episode in the life of Bobby Connelly as Sonny Jim is almost tiresome. This lacks the fine touch and childish innocence that we have become accustomed to. Yet Tefft Johnson, author and director, has tried to imitate them in not finding a heavy plot, and the result is nothing at all. It is about kids and the winter time, and concerns Sonny Jim, his little colored girl friend, and their dog in a series of aimless adventures with the white party.

The Fate of Number One (Kalem, July 31).—An episode in the Hazards of Helen Railroad Series featuring Helen Holmes, which is not as exciting or thrilling as some of those that have preceded it. A gang of black hand operators, as a result of an unsuccessful attempt at blackmail, wreck a passenger train and threaten to continue their nefarious practices unless their demands are met. A trackwalker discovers a switch set to wreck the next train that comes along, and, after setting it right, hurries to Helen, the operator at Pierce siding, to have her warn the detectives. Helen is about to telegraph the warning when the gang appears, and, after blinding the trackwalker, force her to say that all is well. They then set the switch again. Helen, however, catches her captor off guard, and overpowers him just in time to flag the passenger train and prevent a wreck.

FEATURE FILMS

Providence and Mrs. Urmey (Essanay, June 29).—Beverly Bayne and Francis X. Bushman are featured in this interesting and enjoyable three-part drama. It consists of a good simple story, well told and directed and developed in an able and consistent manner. The acting throughout was most capable and a pleasure to witness. Two elderly women, one the mother of the girl, intrigue to marry her off to a member of the English peerage much against her will. In order to maintain her independence, she runs off and marries what she believes to be a chauffeur, but who in reality turns out to be the very man she was fleeing from.

By the Flip of a Coin (Lubin, July 1).—This two-reel offering, featuring L. C. Shumway and Velma Whitman, is a good picture, containing a good story well told and developed in a manner that brings out the characters in a thoroughly convincing manner. A major in the British Army in the South African war shoots one of his brother officers in the back in order that he may have a clear field in winning the girl both are in love with. His shot is not fatal, however, so he resorts to forgery to accomplish his purpose, thereby tricking the girl into marrying him. Later the setting is changed to India and the major again tries to dispose of his rival by slipping a coin, the loser to commit suicide. The major wins, but later, in boasting of his success to his wife, shows her a trick sovereign which he used, both sides of which had the head of the Queen. The wife is just in time to save the sweetheart of her youth, and the major, discovered in his villainy, commits suicide.

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